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GOYA
and his times

Royal Academy of Arts in London

Catalogue 3/6 Third edition

COURTAULD INSTITUTE OF ART

UNIVERSITY OF LONDON

ROYAL ACADEMY WINTER EXHIBITION 1963-4

GOYA and his times

ROYAL ACADEMY OF ARTS IN LONDON

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PREFACE

In this century Goya has been increasingly recognised as one of the greatest artists of all time, a giant figure linking the art of the eighteenth century with that of today. Also, perhaps to as great an extent as any other national figure of any time or place, Goya reflects the human qualities and genius of his own people. Both travel and familiarity with books and reproductions have made his impact felt throughout the world; but there are few opportunities to study his paintings outside Spain, and in this country his art has never been the subject of any major exhibition.

For these reasons the Royal Academy takes a special pride in adding to its long series of Winter Exhibitions one we have planned under the title "Goya and his Times". It shows Goya not as the isolated figure which he so often seems to be, but against the artistic background of his age; among those artists, both foreign and Spanish, who influenced his development, his Spanish contemporaries and immediate followers. Such a plan has not been attempted before and it will surely add to our understanding of Goya himself (who is represented by about three-quarters of all the exhibits) and of his country. It will also offer the British public an opportunity to enjoy the most comprehensive Goya exhibition that has ever been seen.

There are obvious difficulties in showing certain facets of Goya's art. Some pictures are too large to be moved with safety*. The Black Paintings in the Prado, transferred to canvas from the walls of his home ("The House of the Deaf Man") are too fragile. These have been among the most fertile sources of modern art, but perhaps scarcely more so than certain of the drawings and etchings, of which we include a large selection.

The importance of any Goya exhibition must largely depend on the contribution from Spain. We are indebted to the generosity of museum authorities and private owners in Spain for the loan of more than 40 paintings by Goya, apart from many other exhibits. In this connection I must put on record the especial thanks of the Royal Academy to the Patronato of the Prado Museum. Their decision, which I believe is without precedent, to lend a group of paintings by Goya, including two of the most famous paintings in the world, *La Maja Vestida* and *La Maja Desnuda*, was the foundation on which our plans have been based. I also wish to express our gratitude to the many other Spanish lenders, whose names are recorded elsewhere in this catalogue. Among the treasures which they have so generously agreed to send to London are some, including that superlative portrait, *La Condesa de Chinchón*, which have never before left Spain.

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* Neither the *Shooting of the 3rd of May* from the Prado nor the *Junta* from Castres could have been brought to London without removal of the canvases from their stretchers.

In order to augment this contribution as splendidly as possible the Royal Academy has spared no effort in borrowing from many parts of the world, including the U.S.A. As a final encouragement to our plans, we heard with particular pleasure, almost as this catalogue was going to press, that the Hungarian Government had agreed to send two rare examples of Goya's *genre* painting from the Museum of Fine Arts, Budapest. In all, thirteen countries have contributed to this truly international occasion. We are grateful to the many museum authorities and private owners in all these countries who have been willing to enrich this exhibition with precious works from their collections.

From the first conception of this project until its realisation on our walls, the Royal Academy has had the active personal support and encouragement of the Spanish Ambassador in London, His Excellency the Marqués de Santa Cruz. We thank him for the part he has played in enabling us all to enjoy a rare aesthetic experience.

Among the many authorities and officials in Spain to whom the Academy is indebted I wish especially to mention Señor Don Gratiniano Nieto, Director General de Bellas Artes, Señor Don Alfonso de La Serna, Director General de Relaciones Culturales, Professor Don F. J. Sánchez Cantón, Director of the Prado Museum, and the Sub-Director, Professor Don Xavier de Salas. When we had a Spanish Exhibition here in 1920 Professor Sánchez Cantón wrote the catalogue entries. Now we are grateful to this same eminent scholar for his introduction to this catalogue. For fourteen years until recently Professor de Salas has been the Director of the Spanish Institute in London and throughout this joint enterprise we have enjoyed his friendship and advice. The heavy burden of the administrative side of the preparations in Madrid has been undertaken by Doctora Consuelo Sanz-Pastor, Inspector of Museums, Ministry of Education, and we thank her most sincerely.

To Mr. Tomás Harris and Mrs. Geoffrey Wilson we owe the selection, loan and cataloguing of all our Goya etchings. The remainder of the Exhibition has been selected by our Executive Committee, Mrs. Enriqueta Frankfort, Professor Nigel Glendinning, Mr. Theodore Crombie and Mr. Philip Troutman, who have also been responsible for the catalogue. The specialist knowledge they have combined to give us will be apparent to every visitor and they have shouldered a heavy burden. I thank each of them. The general organisation of this great project, in all its details, has been carried out by the staff of the Royal Academy.

CHARLES WHEELER

INTRODUCTORY NOTE

It is almost exactly forty-three years since the last Exhibition of Spanish Paintings was held at the Royal Academy from November 1920 to January 1921. Until now this has been the most significant exhibition of Spanish art to be held in England, with a hundred and thirty-two paintings from the fourteenth to the eighteenth centuries; two hundred and fifty-nine from the nineteenth and twentieth; and forty-five sculptures. An important part in its organisation was played by the Duke of Alba, as President of the Patronato of the Prado at the time, and Don Aureliano de Beruete, then Director of the Prado. I have strong personal memories of it too, since I was responsible for the catalogue printed by William Clowes & Sons, Ltd.

In spite of the fact that a large number of important works of art were shown, the success of the exhibition was hardly commensurate with the effort put into its organisation. There was general disappointment amongst the Press at not finding the works they had expected to see in the exhibition rooms of Burlington House.

It is to be hoped that the public is better informed today of the problems involved in moving important paintings from one country to another. And, in any case, the fact that the present exhibition is centred around the work of Goya should arouse the interest of scholars, art-lovers and members of the general public alike.

In 1920, twenty original paintings of this great artist were shown, of which five are included a second time in the present exhibition: the four country scenes belonging to the Dukes of Montellano and the self-portrait from the Royal Academy of San Fernando. The majority of the paintings shown on the present occasion reflect the most immediately attractive side of the artist's work: the heights of his technical skill and refinement; that part of his art which invites us to escape from the anxieties of the world around us. There is, of course, another side to Goya—if not, indeed, several—one which presents us with "The Sleep of Reason", evil spirits, the horrors of famine and war, and the loss of liberty. But although this side of Goya is certainly also represented in the present exhibition in a number of impressive and disturbing works, it has not been possible to show many of those which most clearly reflect his darker moods. Undoubtedly the part of his artistic personality which can most readily be studied among the paintings exhibited is the Goya who delights in the grace and beauty of women and children, in aristocratic elegance, and in the wit and spirit of ordinary people; the Goya also who gives us a glimpse of the intense intellectual life of the literary and political figures of his times.

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It is relatively easy, of course, to recognise the bitter satirist and critic of society in Goya drawings and the etchings of the *Caprichos*, *Disasters of War*, and *Proverbs* (or "Disparates") series. But the Goya who knew how to penetrate into the innermost thoughts and feelings of his subjects; the acute observer of human behaviour; the artist with an extraordinary ability in handling colour, and an audacity in eliminating unessentials from his paintings far in advance of his time; this is a Goya who can only be known and fully appreciated in the very presence of the paintings themselves. Hence the importance of an exhibition such as this.

There is hardly space for me here to go into the details of Goya's work, but the artist's interest in the work of English portrait painters, which he could have known through prints, is perhaps worth mentioning. Some years ago I drew attention to the fact that Goya had an engraving of the portrait of William Pitt in his possession; the painting of the *Family of the Duque de Osuna* proves that he knew Gainsborough's *The Baillie family*, and in the portrait of *Don Pantaleón Pérez de Nenín* the artist seems to have drawn his inspiration from Reynolds' *Louis Philippe d'Orléans*, engraved by John Raphael Smith. Probably the present exhibition will lead to further sources being found for other paintings by Goya in the works of English artists.

Goya was born at a period when the Baroque manner was still in fashion. But although he was brought up on Neo-classic principles, no one could have been less academic in his approach to art. He soon gave up the tenets of his immediate predecessors and looked back to Velázquez for inspiration. His technical achievements often foreshadow the Impressionists and in the works of his last years we can find the roots of some of the artistic trends of our own times.

Goya was the beginning of a new age in the history of art.

F. J. SÁNCHEZ CANTÓN
Madrid, Museo del Prado
November, 1963.

Note to Third Edition

If the Committee's plans had been realised in full we would have been able to show the *Old Women* from Lille and the few other rare paintings by Goya in this category. Understandably, as these have recently been shown so often, their loan was refused. The Committee would also, of course, have liked to include several more of Goya's portraits, at least one example of his latest tapestry cartoons, such as *El Pelele* (1791–2), and his finest religious work, *The Last Communion of St. Joseph* (1819).

C. W.

THE ART OF GOYA

The art of Goya reflects the times of crisis through which he lived. It is a revolutionary art at a time of revolution; revolutionary both in its outlook and in its language of expression.

His was an art infinitely receptive to the constantly changing social scene and atmosphere of his times—to the *ambiente*, that omnipresent but elusive reality which Goya considered so essential, and which with such conviction he captures with his brush. Like his great Spanish predecessor Velázquez, his concern was with the sympathetic portrayal of man—of the individual—but with Goya it was the individual as a social being, who cannot be isolated from society. The one great original artist of his time, he was not a precocious artist. Very early he did seem to have some—perhaps subconscious—awareness of his destiny, and this, in spite of his complete failures at the Academy. A man who was to seek and eventually to receive the protection of the sovereigns and the patronage of the highest families of his land, he was not ambitious in the ordinary sense. In general his art in the first 30 years of his career was a rather vacillating reflection of the different art currents of his time: of Spanish-Neapolitan late Baroque painting; of French Rococo art which had increasingly taken root in Spain in the eighteenth century under the Bourbon monarchs; of the art of Mengs who had established himself in Madrid in these years; or of Venetian Rococo painting, of the great Tiepolo who had also been called to the Spanish capital at the time that Goya first visited Madrid in the 1760's. There was a wide choice offered to artists to follow, but Goya was not partisan. Little in the art in which he was brought up appears to have been of relevance to him, and of this he seems to have become increasingly aware. And yet we find nothing of that conscious hostility to the Rococo, to the academic, or to the new classical ideas of beauty. He was not a rebel in the ordinary sense. We find him concerned only in discovering what was relevant to himself—in discovering himself. The atmosphere at least, in Madrid in the 60's, must have been encouraging. The Royal Academy of Fine Arts had already been established (1752), the two great European masters were working in the capital, and the new ideas were enthusiastically debated. After his failures at the Academy we find him in 1771, at the age of 25 years, in Rome, whither he had journeyed at his own expense. It was in Italy that he gained his first relative success, when in a competition held by the Parma Academy he effectively gained second prize. This small success was an encouragement to him, and we find from now on that each official success gives him more freedom to go his own way;

and it is this sense of gaining freedom that seems to prompt the expression of joy in his letters to his friend Zapater on each such occasion ("the sovereigns are mad about your Goya", etc.). The more he is accepted into society, the more official commissions come to him, the greater release he feels. This was no ordinary ambition; to him his acceptance meant a greater freedom to develop in his own way, and not a duty on his part to conform with what his patrons might expect of him.

In 1773 he married Josefa, the sister of Francisco Bayeu. In the following year Mengs returned to Madrid and reorganised the Royal Tapestry Factory, and through Bayeu Goya was chosen as one of the artists to paint the cartoons for the tapestries to decorate the royal palaces. None of Goya's paintings up to this time had indicated the independent genius that was to come. The cartoons for tapestries offered him his first real opportunity. He was soon to exploit the subject-matter, the "costumes and diversions of the time", and the work proved invaluable to him in the task he had set himself to observe and record the character and behaviour of the people around him, and it is in this work, at the age of 30 years, that he first discovers himself. In 1778 he made acquaintance with Velázquez' paintings in the Royal Collection (from which he made his first series of etchings), an art for which he could at last feel sympathy, and which helped confirm him in the direction he was to take. In 1780 he submitted his Mengsian *Christ Crucified* to the Academy, and was unanimously accepted, and in 1783 he painted his pretentious portrait of the Minister *Floridablanca* and the more intimate group portrait of the *Family of the Infante Luis*, treated as a "conversation piece". A man of unshakeable artistic integrity, in these works which announce his entry into society he does appear to have made some concessions. In 1785 he was appointed Deputy Director of Painting at the Academy, and in 1786 was nominated *Pintor del Rey*, for the task of working again on the cartoons for the royal tapestries. These new cartoons include a whole series of original and impressive designs, in which as in the portraits of this time (e.g. the *Osuna family* of 1787–88) we first meet that quality of inevitability in the simple and vividly portrayed action or posture. To this time too belongs his portrait of the *Marquesa de Pontejos*, whose simple elegance points to an acquaintance with English eighteenth-century portraits, whose very simplicity would have appealed to him. The expressive intensification in his painting from this time runs parallel with the heightening of the social atmosphere in Spain and Europe at the time of the French Revolution. In 1789, on the accession of Charles IV, he was appointed a *Pintor de Cámara*. At the end of 1792 Goya suffered an illness which left him deaf. The isolation caused by his deafness did not mean isolation from society, and seems to have encouraged an even more penetrating observation and a greater sensitivity to his ambience. "To occupy his mind during his convalescence", he painted a series of small satirical works "in which I have made observations for which ordinarily there is no place in commissioned works, and in which the imagination has been given full rein", which he presented to the Academy in 1794; and in 1799 appeared the series of 80 plates of powerful social satire, the *Caprichos*, the first great masterpieces in the new technique of aquatint. The same strong design that appears in these plates informs also the portrait of *Francisco Bayeu* of 1795, perhaps the most impressive portrait that he produced at this time. To 1798 belongs the splendid masterpiece of colour, the frescoes of San Antonio de la Florida, Madrid (now Goya's Pantheon), in which for the first time a religious subject is interpreted completely in contemporary popular terms, and which may be regarded as a natural development of his tapestry cartoons upon which he had ceased work in 1792. In 1799 he became First Court Painter, and in the following year painted the powerful and penetrating portrait of the royal family, in which he breaks with the tradition of Court portraiture. A number of splendid portraits followed, including the *Maja Desnuda* and *Maja Vestida* and the *Chinchón*. In 1808 the French were in Madrid. During the disturbed years of the War of Independence (1808–14), years of terror and famine, Goya engraved the powerful series of the *Disasters of War*, the masterpiece of aquatint of all time. In 1814 on the return of the Spanish King Ferdinand VII to the throne, he painted the *[illegible]nd of May* and the *3rd May*, splendid and forceful in colour and design, and to be counted among the most inspired and original historical paintings ever produced. In these two works as in the engraved series of the *Disasters*, and in the many small paintings inspired by the events of the War, Goya introduced a revolution in history painting, as before he had in religious painting and in the Court portrait. There is nothing heroic in his interpretation of the events and there is no hero. During the War he was also able to paint with such sympathy subjects like the *Water-seller* and *Knife-grinder*. To 1815 belongs his etched series the *Tauromaquia*, illustrating the national festival, in which we know that Goya had participated in his youth. In 1819, when he again suffered a serious illness, or soon afterwards, he rented the house known as the "*Quinta del Sordo*" ("House of the Deaf Man"), which he decorated with the most powerful series of paintings of his career, the so-called "black paintings". To this time of great disillusion, following the reactionary policy and persecutions of Ferdinand's regime, belong the etched series of the *Disparates*, an engraved counterpart to the "black paintings", which intensifies to the limit the atmosphere of disquiet of the *Caprichos* and *Disasters*. Perhaps the most splendid of his later portraits is the *Ramón Satué* (1823?). In 1824 he joined some of his friends of similar liberal sympathies to his own in voluntary exile in Bordeaux, where in 1825 he engraved his series the *Bulls of Bordeaux*, in the new technique of lithography, of which it remains one of the supreme masterpieces. He died in exile four years later.

Goya's art was an exclusively human art, and he ranks among the few real geniuses of colour and original design. An almost exact contemporary of Jacques Louis David (1748–1825), the great Neo-classical painter of France, his attitude and his painting belong more to the Romantic age of Delacroix and to the age of Realism of Courbet, and few of the leading artists since his time have not been inspired in some way by his art. Delacroix and Courbet certainly owed much to him and likewise Daumier and the great master of Impressionism, Manet. But it is perhaps today that we can feel most sympathy for his genius—for the freedom and originality of his outlook, his artistic integrity, the painterly qualities of his art, of his graphic art as well as his painting. His art not only reflects his times—as perhaps that of no other painter before or after him—but seems to recognise that the times were the beginning of a new age, a new outlook; so that, from the isolated position in his life-time, Goya's art and his way of thinking or observing has become increasingly relevant to us.

Philip Troutman

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EXHIBITIONS

Osuna, 1896:	*Exposición y Venta de los Cuadros . . . Casa Ducal de Osuna, Madrid*
Madrid, 1900:	*Goya* (Ministerio . . . Bellas Artes)
Madrid, 1908:	*Centenario del "Dos de Mayo"*
R.A., Winter 1920–21:	*Spanish Art*
Madrid, 1922:	*Dibujos 1750–1860* (Sociedad Española de Amigos del Arte)
Burlington Fine Arts Club, 1928:	*Spanish Art*
Madrid, 1928:	*Goya* (Museo del Prado)
Madrid, 1932:	*Antecedentes, Coincidencias e Influencias del Arte de Goya* (Sociedad Española de Amigos del Arte)
Paris, 1935:	*Goya: L'Oeuvre gravé, de Peintures, de Tapisseries et de 110 dessins du Musée du Prado* (Bibliothèque Nationale)
Paris, 1938:	*Goya* (Orangerie)
Chicago, 1941:	*The Art of Goya* (Art Institute)
Madrid, 1946:	*Grabados y Dibujos de Goya* (Biblioteca Nacional)
Madrid, 1946:	*Centenario de Goya* (Palacio de Oriente)
Bordeaux, 1951:	*Goya* (Musée de Bordeaux)
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Basle, 1953:	*Goya: Gemälde, Zeichnungen, Graphik, Tapisserien (Kunsthalle)*
Richmond, Virginia, 1953:	*Goya* (Museum of Fine Arts)
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López-Rey, *Cycle*:	J. López-Rey, *A Cycle of Goya's Drawings*, London 1956
Malraux:	A. Malraux, *Saturn. An Essay on Goya* (English trans.), London 1957
Levina:	I. Levina, *Goya*, Leningrad and Moscow 1958
Gaya Nuño:	J. A. Gaya Nuño, *La Pintura Española fuera de España*, Madrid 1958
Sayre:	E. A Sayre, *An old Man writing: a Study of Goya's Albums*, Boston, Museum of Fine Arts Bull., LVI, 1958, pp. 117ff.
Sambricio, *Catálogo*:	V. de Sambricio, *Exposición Goya, IV Centenario de la Capitalidad*, Madrid 1961
de Salas:	X. de Salas, *Goya*, New York 1962
Nordström:	F. Nordström, *Goya, Saturn and Melancholy*, Stockholm 1962
Gassier:	P. Gassier, *Goya*, Paris 1962
Harris:	T. Harris, *Goya: Engravings and Lithographs* (to be published, 1964)

GENERAL INFORMATION

The Exhibition opens on Saturday, December 7, 1963 and closes on Sunday, March 1, 1964.

Hours of admission: Week-days, 10 a.m. to 7 p.m. (on Thursdays during February, 10 a.m. to 10 p.m.).
Sundays, 2 p.m. to 6 p.m.

Price of admission: 5*s*.

Catalogue: 3*s*. 6*d*. (by post 4*s*. 6*d*.).

Illustrated Souvenir: 5*s*. (by post 6*s*.).

REDUCED PRICE ADMISSIONS

Direct admission at the officially reduced rate of 2*s*. 6*d*. for Students, teachers accompanying parties, Members of Staff Associations, Working Men's or Girls' Clubs, or similar organisations can be obtained at the entrance to the Exhibition on production of a current student or membership card or other form of identification.

Similar admission for members of Associations, etc., not issued with membership cards will be arranged if application is made in advance by the secretary or other responsible official of such an organisation to the Secretary, Royal Academy of Arts, Piccadilly, London, W.1.

Visitors are required to give up their sticks and umbrellas before entering the Galleries; they must be left with the attendants at the Cloak Room in the Entrance Hall. The other attendants are strictly forbidden to take charge of anything.

Invalids may obtain the use of a wheeled chair during certain hours, without charge, by previous arrangement with the Secretary, to whom application should be made for the necessary order.

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The Restaurant is reached by the staircase from the Large South Room.

CATALOGUE

In the descriptions height precedes width. Measurements for the most part have been taken from other works of reference.

The abbreviations used under "Exh." and "Lit." are amplified in the lists given on preceding pages.

To avoid repetition the name of Goya has been omitted for the catalogue entries of all his works.

As the arrangement of this Exhibition could not be completed until shortly before the opening it has been impossible to follow the Academy's usual practice of numbering the catalogue entries according to the sequence of the exhibits. The order is approximately chronological, with the drawings and etchings following the paintings.

The arrangement of the Exhibition is shown in the table of contents of each gallery printed on the last page of the catalogue.

PAINTINGS BY GOYA'S PREDECESSORS AND CONTEMPORARIES

In the case of a universal and independent genius such as Goya, it is a natural affinity of temperament, rather than conscious imitation, that links his work to certain great masters of the past, or to that of some of his more immediate predecessors in Spain and other countries. Goya himself, as is well known, acknowledged a debt to Rembrandt and Velázquez, and he must also, both in the Spanish Royal Collections and during his early visit to Italy, have had the opportunity to study a great many Italian paintings, particularly Correggio and the Venetian School. For the purpose of this Exhibition, however, the antecedents of Goya have been confined to those in the eighteenth century, a period that also coincides with the reorientation of Spanish art that followed the arrival in Spain of Luca Giordano and the accession, eight years later, of the new French Bourbon dynasty. Thereafter, no Spanish painter, including Goya himself, could *remain wholly immune from the influence of the many foreign artists who worked in Spain—Frenchmen like Houasse (whom it was unfortunately impossible to represent), Ranc, and Louis Van Loo; Italians like Giordano, Giaquinto, and Tiepolo; and, above all, the German Neo-classical painter Raphael Mengs. The endeavour, therefore, has been to represent these artists by one or two typical works of their Spanish periods. The temptation, in a Goya Exhibition at the Royal Academy, to adduce Hogarth and Gainsborough as other possible formative influences on Goya has been resisted, as though the affinity has been noted by several Spanish scholars, the evidence for any direct contact between Goya and the British School is not very conclusive.*

The figure of Goya towers over the other Spanish artists of his time, and it is therefore not altogether surprising that—apart possibly from Bayeu, Meléndez, and Paret—they should be little-known and appreciated abroad. Goya's contemporaries can broadly be divided into two groups—those who, like Bayeu, del Castillo, and Paret, were by temperament or early training more or less receptive to the palette and freedom of Giaquinto and Tiepolo, and those, particularly portraitists like Maella and Esteve, who were never really able to shake off the iron discipline of Mengs. To modern eyes, some of the most attractive works of this period of Spanish painting spring from what is called costumbrismo *or the discovery of the fourth estate—the portrayal of popular types, festivals, and customs in the landscape setting of their period. Pioneered by the Frenchman Houasse, this trend was given great impetus by the establishment of the Royal Tapestry Manufactory, with its demands for decorative cartoons not only from Goya himself but from the Bayeus, del Castillo, Maella, and other artists here represented. In strong contrast to these light-hearted works is much of the Mengsian academic painting executed to satisfy the other great demand outside portraiture—for mythological and religious frescoes to cover the churches and palaces of Madrid. Without undue disparagement, it can be said that the chief value of these is to serve as the yardstick against which the solitary greatness of Goya's later development can best be measured.*

Biographical notes on the artists represented in this section and on Goya will be found at the end of the catalogue.

T.C.

LUCA GIORDANO (1632–1705)

1 A Miracle of St. Anthony of Padua: The Unbeliever's Mule adoring the Sacrament

Canvas. 40×31½ in. (101·6×79·4 cm.). **Coll:** H. D. Molesworth, 1956. **Exh:** R.A., Winter 1950–51 (337); Hazlitt Gallery, 1961 (14),

Pl. 6a. **Lit:** E. Harris, *Archivo Español de Arte*, No. 142, 1963, p. 132, Pl. II.

One of a series of five sketches by Giordano for the frescoes in the Church of San Antonio de los Portugueses, Madrid. The others in the series, all depicting scenes from the life of the Saint, are in the National Gallery, London (No. 1844); the Auckland Gallery, New Zealand; at Dijon; and in a London private collection. A preliminary drawing for the sketch here exhibited is in the British Museum and is reproduced by Enriqueta Harris (*op. cit.*). E. Lafuente Ferrari (*Antecedentes etc. del Arte de Goya*, 1947) has stressed the influence of Luca Giordano's Spanish *oeuvre* (1692–1702) on the early religious painting of Francisco Bayeu and Goya himself.

Lent by Michael Jaffé, Esq.

CORRADO GIAQUINTO (1703–1765)

2 Solomon's Sacrifice

Canvas. 24¾ × 20 in. (62·9 × 50·8 cm.). **Coll:** Sotheby's sale, 22nd May 1963 (133) as by Louis-Jean-François Lagrenée, bt. Arcade Gallery; acquired by the present owner in June 1963. Not previously recorded or exhibited.

This recently identified work by Giaquinto may be the *modello* for a larger painting, either lost or never carried out. In style it is close to the earliest works by Giaquinto in the Palace of Aranjuez, which d'Orsi dates 1754–58. The minor figures in shadow at the sides anticipate in striking fashion the similar ones in Goya's *Majas de paseo* in the Musée de Lille.

Lent by Eric E. Young, Esq.

CORRADO GIAQUINTO (1703–1765)

3 Venus presenting Arms to Aeneas

Canvas. 60¼ × 45¼ in. (153 × 115 cm.). **Coll:** purchased by John Bowes in the sale of the Conde de Quinto, Paris, 1862, Lot 151. **Exh:** Arts Council, 1959–60 (24); R.A., Winter 1961 (150); Bowes Museum, *Neapolitan Baroque and Rococo Painting*, 1962 (86).

Corrado Giaquinto was the first to bring the palette and composition of the Neapolitan rococo to Spain, and his influence was transmitted both through pupils such as Antonio González Velázquez, and through his own extensive *oeuvre* in Spain (1753–61). The sketch exhibited here, for a decorative scheme as yet unidentified, can be attributed to this period.

Lent by the Bowes Museum, Barnard Castle.

GIOVANNI BATTISTA TIEPOLO (1696–1770)

4 St. Anthony of Padua with the Infant Christ

Canvas. 88½×49⅝ in. (225×126 cm.) (oval). **Coll:** Church of San Pascual, Aranjuez; Don Rafael Garcia Palencia; Doña Maria Bauzá de Rodríguez; acquired by the Prado Museum in 1959. **Lit:** F. J. Sánchez Cantón, *Los Tiepolos de Aranjuez*, Archivo Español de Arte, 1927; G. Fiocco, *G. B. Tiepolo in Ispagna*, 1937, p. 322; A. Morassi, *G. B. Tiepolo*, 1943, p. 38; F. J. Sánchez Cantón, *J. B. Tiepolo en España*, 1953, pp. 18ff., Figs. 28 and 31; A. Morassi, *G. B. Tiepolo*, 1955, p. 37; *idem*, *Catalogue of the Paintings of G. B. Tiepolo*, 1962, p. 23, Fig. 179; Catalogue of the Prado Museum, 1963, No. 3007.

One of the seven altar-pieces painted by Tiepolo between 1767–69 for the Church of San Pascual at Aranjuez; it forms a pendant to *San Pedro de Alcántara* in the same series, now in the Royal Palace, Madrid. Owing to the hostility of the King's confessor to Tiepolo, the pictures were removed and dispersed shortly after being hung, others by Mengs, Bayeu and Maella being substituted. All seven altar-pieces have survived (though two are mutilated) and five *modelli* for them are in British collections (see No. 5). The *modello* for *St. Anthony*, however, once owned by Bayeu, has disappeared. The Aranjuez altars, Tiepolo's most important works in Spain, must undoubtedly have influenced Goya, the *St. Anthony* being one of those with the most affinity in composition and lighting.

Lent by the Museo del Prado, Madrid.

GIOVANNI BATTISTA TIEPOLO (1696–1770)

5 The Immaculate Conception

Canvas. 21×14 in. (53·5×35·5 cm.). **Coll:** Francisco Bayeu (Inventory No. 38); L. Chopinot; in the collection of the 9th Lord Kinnaird (by whom it was probably acquired) at Rossie Priory, by 1826. **Exh:** R.A., Winter 1954–55 (498). **Lit:** Berenson, *Venetian Painters*, 1894, p. 98; E. Sack, *Tiepolo*, 1910, p. 226, repr.; A. Morassi, *Burl. Mag.*, January 1955, p. 11; A. Morassi, *Catalogue of the Paintings of G. B. Tiepolo*, 1962, p. 19, Fig. 71.

The *modello* for the large altar-piece from Aranjuez now in the Prado Museum. The remaining four extant *modelli* for this series are in Count Seilern's collection, London. See No. 4.

Lent by the Master of Kinnaird.

GIOVANNI BATTISTA TIEPOLO (1696–1770)

6 The Apotheosis of the Spanish Monarchy

Canvas. 32⅛×26⅛ in. (81·6×66·4 cm.). **Coll:** Guillaume Dubufe, Paris; Marquis de Biron, Paris; acquired by the Metropolitan Museum in 1937. **Exh:** Art Institute of Chicago, *Paintings etc. by the Tiepolos*, 1938 (36), repr.; Metropolitan Museum, *Tiepolo*, 1938 (18), repr. **Lit:** E. Sack, *Tiepolo*, 1910, p. 218; H. B. Wehle, *Catalogue of the Metropolitan Museum*, 1940, p. 286, repr.; A. Morassi, *Catalogue of the Paintings of G. B. Tiepolo*, 1962, p. 33, Fig. 320.

A sketch for the ceiling of the *Saleta* in the Royal Palace, Madrid, painted about 1764. Another sketch for the same subject was formerly in the Becker-Rothschild Collection, New York.

Lent by the Metropolitan Museum of Art, New York (Rogers Fund, 1937).

JEAN RANC (1674–1735)

7 Charles III as a boy, when Prince of the Asturias

Canvas. 56×45¼ in. (142×115 cm.). **Coll:** Palacio de la Granja, 1746; entered the Museum in 1848. **Lit:** Catalogue of the Prado Museum, 1963, No. 2334.

The figure in this portrait, which can be dated 1722, is repeated in the sketch for *The Family of Philip V* by Ranc, also in the Prado Museum (No. 2376).

Lent by the Museo del Prado, Madrid.

LOUIS-MICHEL VAN LOO (1707–1771)

8 Don Gregorio Mayáns y Siscar

Canvas. 33×28 in. (89×71 cm.). Signed and dated *1748*. **Coll:** Marqués de Lema. **Lit:** F. J. Sánchez Cantón, *Vida y Obras de Goya*, 1951, p. 53, Fig. 20.

Sánchez Cantón (*op. cit,*) has pointed out the affinities between this portrait and that of Don Félix Colón de Larreátegui, painted by Goya in 1794, in which the sitter is also holding a pen. Don Gregorio Mayáns y Siscar, Spanish admiral and author, was also painted, in a very similar pose, by Louis Van Loo's nephew, Carle.

Lent by Doña María Victoria Bermúdez de Castro y Sánchez de Toca de Sartorius, Spain.

CHARLES FRANÇOIS DE LA TRAVERSE (1726–*c.* 1778)

9 A Hunt

Canvas. 47⅝×60⅝ in. (121×154 cm.). **Coll:** Duquesa de Pastrana, bequeathed to the Museum in 1889. **Lit:** E. Lafuente Ferrari, *Antecedentes etc. del Arte de Goya*, 1947, p. 105; J. A. Gaya Nuño, *Bol. de la Soc. Esp. de Excursiones*, 1952, p. 92; A. Rodríguez Moñino, *Academia*, 1954, pp. 379–95; O. Delgado, *Paret y Alcázar*, 1957, pp. 24–5; Catalogue of the Prado Museum, 1963, No. 2496.

The mounted figures in this picture correspond closely with those in the background of Goya's tapestry cartoon, *La Casa de la Codorniz*, also in this exhibition (No. 44).
Lent by the Museo del Prado, Madrid.

ANTON RAPHAEL MENGS (1728–1779)

10 The Archduke Francis of Austria, later the Emperor Francis II

Canvas. 56¾×38¼ in. (144×97 cm.). **Coll:** Palace of Aranjuez, 1794: transferred to the Museum in 1848. **Exh:** Madrid, *Anton Rafael Mengs*, 1929. **Lit:** Catalogue of the Prado Museum, 1963, No. 2191.

Painted in Florence in the summer of 1770. The Archduke Francis, son of Leopold and María Luisa, and grandson of Charles III, was born in 1768; succeeded as Emperor 1792; became Napoleon's father-in-law: and died in 1835.
Lent by the Museo del Prado, Madrid.

ANTON RAPHAEL MENGS (1728–1779)

11 María Luisa of Parma, Princess of the Asturias

Canvas. 59¾×43¼ in. (152×110 cm.). **Coll:** Spanish Royal Collections, Inventory of 1794. **Exh:** Madrid, *Anton Rafael Mengs*, 1929 (34), repr. **Lit:** F. J. Sánchez Cantón, *A. R. Mengs, Noticia, etc. de su vida*, 1929; Catalogue of the Prado Museum, 1963, No. 2189.

María Luisa of Parma married her cousin, the future Charles IV of Spain, in 1765, at the age of fourteen: the present portrait, with its pendant, must have been painted shortly afterwards. There is a repetition in the Louvre, and preliminary sketches by Mengs are also in the Prado.
Lent by the Museo del Prado, Madrid.

ANTON RAPHAEL MENGS (1728–1779)

12 Portrait of the Artist

Wood. 29×22¼ in. (73·7×56·5 cm.). Inscribed on the back (in capitals): *Ritratto d'Antonio Raffaelo Mengs fatto da lui medesimo per Lord Nassau Conte di Cowper in Firenze l'anno 1774.* **Coll:** painted for 3rd Earl Cowper; by descent to Lady Desborough, Panshanger; sale, Christie's, 16th October 1953 (92): bt. for the Gallery. **Exh:** last at R.A., Winter 1960 (177), with previous references.

Painted in Florence on Mengs' journey from Rome to Madrid. The sketch on the easel is probably for the *Perseus and Andromeda* in the Hermitage, finished in 1779. A similar portrait without the sketch

is in the Prado; other self-portraits, in different poses, are at Berlin, Dresden, Florence (also 1774), Leningrad and Lyons.
Lent by the Walker Art Gallery, Liverpool.

ANTON RAPHAEL MENGS (1728–1779)

13 The Holy Family and St. John

Canvas. 69⅛ × 49¼ in. (175·6 × 125·1 cm.). Signed: *Antonius Raphael Mengs Sax: Faceb: MDCCLXV*, on edge of footstool lower right. **Coll:** Spanish Royal Collections, before 1772; captured from Joseph Bonaparte at the Battle of Vittoria, 1813; given to the Duke of Wellington by Ferdinand VII in 1814; presented to the nation by the present Duke of Wellington in 1948. **Lit:** A. Ponz, *Viaje de España*, VI, 1782, p. 23; J. A. Ceán Bermúdez, *Diccionario Histórico*, 1800, p. 131; Evelyn Wellington, *Catalogue of the Pictures at Apsley House*, 1901, I, p. 201 (with further bibl.).

The picture is described by Ceán Bermúdez (*op. cit.*) as one of Mengs's earliest works in Spain.
Lent by the Victoria and Albert Museum (Wellington Museum).

ANTON RAPHAEL MENGS (1728–1779)

14 The Infant Christ appearing to St. Anthony of Padua

Canvas. 25¼ × 21⅝ in. (64·1 × 54·9 cm.). **Coll:** Spanish Royal Collections, before 1782; captured from Joseph Bonaparte at the Battle of Vittoria, 1813; given to the Duke of Wellington by Ferdinand VII in 1814; presented to the nation by the present Duke of Wellington in 1948. **Lit:** A. Ponz, *Viaje de España*, VI, 1782, p. 260; J. A. Ceán Bermúdez, *Diccionario Histórico*, III, 1800, p. 131; Evelyn Wellington, *Catalogue of the Pictures at Apsley House*, 1901, I, p. 207, repr.

According to Ceán Bermúdez (*op. cit.*), this picture was carried with him, on his travels, by King Charles III of Spain.
Lent by the Victoria and Albert Museum (Wellington Museum).

ANTONIO GONZÁLEZ VELÁZQUEZ (1729–1793)

15 Christopher Columbus offering a New World to the Catholic Monarchs

Canvas. 37¾ × 61½ in. (96 × 156 cm.). **Coll:** bequeathed by the Comte de Silguy in 1864. **Exh:** Paris, *Trésors de la Peinture Espagnole*, 1963 (112). **Lit:** Catalogue of the Quimper Museum, 1873, No. 170; J. A. Gaya Nuño, *La Pintura Española fuera de España*, 1958, p. 107, No. 269, as by Teodoro Ardemans.

A sketch for a ceiling fresco in the Royal Palace, painted in Madrid before 1765 (see the *Guide* by Niño Mas and Junquera de Vega, 1952,

p. 32). There is another ceiling painting by González Velázquez in the same Palace depicting *Apollo rewarding the Talents*. The artist was a pupil of Corrado Giaquinto in Rome and returned to Spain with him in 1752: the strongly Giaquintesque style of this sketch is typical of the new decorative Italian tradition that is reflected in Goya's early religious works.

Lent by the Musée des Beaux-Arts, Quimper.

LUIS EGIDIO MELÉNDEZ (1716–1780)

16 Portrait of the Artist

Canvas. 38⅝ × 31⅞ in. (98 × 81 cm.). Signed lower right: *Luis Meléndez fac^{at} año de 1746.* **Coll:** Infante Sebastian Gabriel de Bourbon; Duchess of Marchena, his daughter; Paul Mantz sale, 1895, No. 56; bequeathed to the Louvre by Paul Cosson in 1926. **Exh:** Bordeaux, 1956 (125); Paris, *Trésors de la Peinture Espagnole*, 1963 (130). **Lit:** G. Rouchés, *Revue de l'Art Ancien et Moderne*, LI-1927-1, p. 249–52, repr.; F. J. Sánchez Cantón, *Archivo Español de Arte*, 1929, pp. 197–8; M. Legendre and E. Harris, *La Peinture espagnole*, 1937, Pl. 85; J. Babelon, *Peintres d'Espagne*, 1946, p. 129; P. Guinard and J. Baticle, *Histoire de la Peinture espagnole*, 1950, pp. 140–71; J. A. Gaya Nuño, *La Pintura Española fuera de España*, 1958, No. 1771, Pl. XI.

One of the masterpieces of Spanish eighteenth-century painting, this portrait shows Meléndez in French costume, but wearing the *pañuelo de cabeza* that became fashionable later in the century. The academic drawing he is holding reflects the artist's ambition to be known as a history, rather than as a still-life painter. The pose would appear to be taken from Louis Van Loo's portrait of Philip V in the Palace at Madrid. A replica or copy of this picture is in the Los Angeles County Museum.

Lent by the Musée du Louvre, Paris.

LUIS EGIDIO MELÉNDEZ (1716–1780)

17 Still-Life Composition: Pears, Melon and a Cask

Canvas. 19¼ × 14⅛ in. (49 × 36 cm.). Signed: *L. E. M^z R. R^a IS^o P^r. 1764.* **Coll:** painted in 1772 for a room in the Palace of Aranjuez. **Lit:** Catalogue of the Prado Museum, 1963, No. 919.

The comparison, often made, between the *bodegones* of Meléndez and those of Chardin is not quite exact, for he represents the austerity and objectivity of the Spanish still-life tradition rather than the human intimacy of the French. The Prado Museum possesses a series of 39 of these subjects, all painted for Aranjuez.

Lent by the Museo del Prado, Madrid.

LUIS EGIDIO MELÉNDEZ (1716–1780)

18 Still-Life Composition: Ham, Eggs and Bread

Canvas. 19¼×14¼ in. (49×37 cm.). **Coll:** painted *c.* 1772 for a room in the Palace of Aranjuez. **Lit:** Catalogue of the Prado Museum, 1963, No. 934. See No. 17.

Lent by the Museo del Prado, Madrid.

FRANCISCO BAYEU Y SUBIAS (1734–1795)

19 Don Pedro Arascot

Canvas. 46×32 in. (116·8×81·3 cm.). Fully signed and dated *1786.*

The full names, titles, and arms of the sitter are inscribed on a caption beneath, and the words *Aetatis suae XXXXV* in the top left-hand corner. Not previously recorded or exhibited.

Lent by Daan Cevat, Esq.

FRANCISCO BAYEU Y SUBIAS (1734–1795)

20 Feliciana Bayeu, the Artist's Daughter

Canvas. 15×11¾ in. (38×30 cm.). Inscribed lower left in the artist's hand: *Rto. de la Feliciana niña de 13 años.* **Coll:** bequeathed (as by Goya) to the Prado Museum in 1912 by D. Cristóbal Ferriz. **Lit:** A. F. Calvert, *Goya*, 1908, Pl. 122 (as by Goya); J. Allende Salazar and F. J. Sánchez Cantón, *Los Retratos del Museo del Prado*, 1919; E. M. Aguilera, *Pintores españoles del siglo XVIII*, 1946, p. 20, Pl. XXV; E. Lafuente Ferrari, *Antecedentes etc, del Arte de Goya*, 1947, p. 67; V. de Sambricio, *Francisco Bayeu*, 1955, p. 39, Pl. 38; Catalogue of the Prado Museum, 1963, No. 740.

Feliciana, daughter of Francisco Bayeu and Sebastiana Merklein, was born in 1774 and died in 1808: the portrait can therefore be dated 1787. Attributed by earlier writers to Goya, its superiority to comparable portraits by Bayeu of his wife and daughter in the Saragossa Museum still gives some substance to this theory.

Lent by the Museo del Prado, Madrid.

FRANCISCO BAYEU Y SUBIAS (1734–1795)

21 The Surrender of Granada

Canvas. 21¼×22½ in. (54×57 cm.). **Coll:** sold by the artist's executors to Don L. Chopinot, from whom it passed to the Prado Museum. **Lit:** E. M. Aguilera, *Pintores españoles del siglo XVIII*, 1946, Pl. XXVII; V. de Sambricio, *Francisco Bayeu*, 1955, p. 35, Pl. 2; Catalogue of the Prado Museum, 1963, No. 2483.

The King of Granada is shown kissing the cloak of Queen Isabella, while King Ferdinand receives the keys of the city. A sketch, painted in 1763, for the ceiling fresco of the State Dining Room in the Royal Palace at Madrid, and one of the first works to be undertaken by Bayeu under the direction of Mengs. The composition and colouring are reminiscent of Luca Giordano and of José Luzán, the first teacher of both Bayeu and Goya.

Lent by the Museo del Prado, Madrid.

FRANCISCO BAYEU Y SUBIAS (1734–1795)

22 The Tavern

Canvas. 102½×118½ in. (260·4×301 cm.). Approximately 3 inches have been added on the left of the canvas. Tapestry cartoon.

On loan to the Spanish Embassy, London.

Lent by the Museo del Prado, Madrid.

RAMÓN BAYEU Y SUBIAS (1746–1793)

23 Promenade near a River

Canvas. 102½×56 in. (260×142 cm.). The original canvas has been reduced by approximately 18 inches to fit the present stretcher. Coll: delivered to the Royal Factory as a design for a tapestry in the Palacio del Pardo. Lit: E. Harris, *Spanish Painting*, 1938, Pl. 88.

Ramón Bayeu, who obtained his post at Court largely through the influence of his brother, prepared a number of his cartoons from sketches provided by the latter: the present example, however, would appear to be original. On loan to the Spanish Embassy, London.

Lent by the Museo del Prado, Madrid.

RAMÓN BAYEU Y SUBIAS (1746–1793)

24 The Picnic

Canvas. 102½×116½ in. (260×295 cm.). The original canvas has been reduced by approximately 18 inches on each side to fit the present stretcher. Coll: delivered to the Royal Factory as a design for a tapestry to decorate the Princes' apartments in the Palacio del Pardo. Lit: V. de Sambricio, *Francisco Bayeu*, 1955, p. 39.

According to Sambricio (*op. cit.*) this cartoon was painted by Ramón Bayeu from the small signed sketch by his brother Francisco in the Prado (No. 607; of 1784). It has also been attributed to the latter and to Aguirre, but stylistically it is close to Ramón, who often worked from his brother's models. On loan to the Spanish Embassy, London.

Lent by the Museo del Prado, Madrid.

RAMÓN BAYEU Y SUBIAS (1746–1793)

25 A Group of Sketches for Tapestries

Canvas. Overall, 17¾×29½ in. (45×100 cm.). Coll: Ruíz, Madrid; acquired by the Prado, 1934, No. 2599.

These thirteen sketches, like No. 26 (a) and (b), were designs for the Tapestry Factory and would have been submitted for approval before the full-scale cartoons were carried out. Cartoons exist for some of the subjects in the Prado (Nos. 2451, 2453 and 2521) and elsewhere.

Lent by the Museo del Prado, Madrid.

RAMÓN BAYEU Y SUBIAS (1746–1793)

26 (a) Boy with Basket (b) Majo and Maja

Canvas. Each, 5¾×8¾ in. (14·5×22 cm.). Coll: Mrs. D. I. Cowley (in the family from the late nineteenth century). Not previously exhibited or published.

Painted *c.* 1780. Preliminary sketches for the Royal Tapestry Factory. The cartoon for (a) is in the Prado Museum (No. 2523). Mayer and Calleja reproduce a replica of (b) in the Casa Torres Collection, Madrid, as by Goya.

Lent by Mrs. D. I. Cowley.

RAMÓN BAYEU Y SUBIAS (1746–1793)

27 The Guitar Player

Canvas. 102½×35 in. (260·4×88·9 cm.). Approximately 3 inches has been added on the left and the canvas considerably reduced in height to fit the present stretcher. Tapestry cartoon.

On loan to the Spanish Embassy, London.

Lent by the Museo del Prado, Madrid.

RAMÓN BAYEU Y SUBIAS (1746–1793)

28 The Washerwoman

Canvas. 102½×25 in. (260·4×63·5 cm.). Approximately 2 inches has been added to the canvas on each side and the height considerably reduced to fit the present stretcher. Tapestry cartoon.

On loan to the Spanish Embassy, London.

Lent by the Museo del Prado, Madrid.

JOSÉ DEL CASTILLO (1737–1793)

29 The Flower Seller of the Puerta del Sol

Canvas. 102½×55 in. (260×140 cm.). **Coll:** delivered by the artist to the Royal Tapestry Factory on 22nd July 1779; loaned by the Prado to the Municipal Museum, Madrid. **Lit:** E. Harris, *Spanish Painting*, 1938, Pl. 89; Valentín de Sambricio, *José del Castillo, Pintor de Tapices*, Archivo Español de Arte, 1950, pp. 273–301; *idem*, *Tapices de José del Castillo*, Goya, 1955, No. 7; *idem*, *José del Castillo*, 1958, p. 39, Pl. 19.

The cartoon for one of a set of three tapestries designed for the boudoir of the Princess of the Asturias (later Queen Maria Luisa), in the Palace of El Pardo. The other two cartoons for this set are the large *Garden of the Buen Retiro* in the Municipal Museum, Madrid, and *The Majo and the Orange-Seller*, in El Pardo, which was at one time attributed to Goya. Del Castillo's accounts, quoted by Sambricio, reveal that he was paid a total of 17,000 *reales* for the three items. On loan to the Spanish Embassy, London.

Lent by the Museo del Prado, Madrid.

GINÉS ANDRÉS DE AGUIRRE (1727–*c.* 1800)

30 The Beggar

Canvas. 102½×35 in. (260·4×88·9 cm.). Approximately 3 inches has been added on the right and the canvas considerably reduced in height to fit the present stretcher. Tapestry cartoon.

On loan to the Spanish Embassy, London.

Lent by the Museo del Prado, Madrid.

GINÉS ANDRÉS DE AGUIRRE (1727–*c.* 1800)

31 The Huntsman

Canvas. 102½×25¼ in. (260·4×64·1 cm.). The canvas has been considerably reduced in height to fit the present stretcher and there are indications that it has been cut from a larger composition. Tapestry cartoon.

On loan to the Spanish Embassy, London.

Lent by the Museo del Prado, Madrid.

ZACARÍAS GONZÁLEZ VELÁZQUEZ (1763–1834)

32 Two Women and a Child in a Landscape

Canvas. 66×63 in. (168×160 cm.). **Coll:** probably painted *c.* 1785 for a tapestry in the Palacio del Pardo.

Like some of Goya's, the cartoons of Zacarías González Velázquez were painted in colours that do not always lend themselves to reproduction in tapestry. They differ in this respect from the cartoons of Ramón Bayeu, with which they have been sometimes confused. On loan to the Spanish Embassy, London.
Lent by the Museo del Prado, Madrid.

ANTONIO CARNICERO (1748–1814)

33 Manuel Godoy, Prince of the Peace

Canvas. 78¾ × 55⅛ in. (200 × 140 cm.). Signed. **Coll:** from the original collection of the sitter. **Exh:** *Antecedentes etc. del Arte de Goya*, Madrid, 1932 (25); *The Golden Fleece*, Bruges, 1962. **Lit:** F. J. Sánchez Cantón, *Pintores de Cámara*, 1916, pp. 153–4; Martín S. Soria, *The Art Bulletin*, 1943; E. Lafuente Ferrari, *Antecedentes etc. del Arte de Goya*, 1947, p. 168, Pl. XV.

Painted c. 1807–08. Don Manuel Godoy y Alvarez de Faria (1767–1851), the favourite of Queen Maria Luisa, attained during his meteoric career all the highest honours of state, and married the daughter of the Infante Don Luis, the Countess of Chinchón. He was deposed in 1808, and died in exile in France. The portrait shows him in the uniform of Captain-General of the Spanish Forces.
Lent by the Real Academia de Bellas Artes de San Fernando, Madrid.

ANTONIO CARNICERO (1748–1814)

34 Ascent of a Moutgolfier Balloon in Madrid

Canvas. 67 × 111¾ in. (170 × 284 cm.). **Coll:** purchased at the Osuna sale, 1896 (31). **Exh:** Madrid, *Exposición del Antiguo Madrid*, 1926 (1238). **Lit:** E. M. Aguilera, *Pintores Españoles del Siglo XVIII*, 1946, p. 19, Pl. XX; Catalogue of the Prado Museum, 1963, No. 641.

Recent research has shown that the ascent depicted was undoubtedly that of the Frenchman Bouche from Aranjuez on 5th June 1784.
Lent by the Museo del Prado, Madrid.

MANUEL DE LA CRUZ (1750–1792)

35 The Fair in the Plaza de la Cebada, Madrid

Canvas. 32½ × 37 in. (83 × 94 cm.). Signed: *MAN. D. L. / FEC.* **Exh:** Madrid, *Exposición del Antiguo Madrid*, 1926 (1237); Bordeaux, 1956 (109). **Lit:** E. M. Aguilera, *Pintores españoles del siglo XVIII*, 1946, p. 19, Pl. XXI; Catalogue of the Municipal Museum, Madrid, No. 655.

The fountain shown in the square (now demolished) was designed by Alonso Cano. Besides landscapes and *genre* scenes in the manner of Paret and Carnicero, Manuel de la Cruz is best known for a series of 44 water-colour drawings to illustrate the *Colección de Trajes de España*, published in 1777.
Lent by the Museo Municipal, Madrid.

MARIANO SALVADOR MAELLA (1739–1819)

36 The Infanta Carlota Joaquina, Queen of Portugal

Canvas. 69¾×45¾ in. (177×116 cm.). **Coll:** Spanish Royal Collection, Inventory of 1814. **Lit:** E. M. Aguilera, *Pintores españoles del siglo XVIII*, 1946, p. 21, Pl. XXXVII.

The Infanta Carlota Joaquina, daughter of King Charles IV, was born in 1775 and married, at the age of ten, the future King João VI of Portugal: she died in 1830. A very similar portrait of the Infanta by Maella, but in a different dress and holding flowers instead of a canary, is in the Royal Palace, Madrid.
Lent by the Museo del Prado, Madrid.

LUIS PARET Y ALCÁZAR (1746–1799)

37 The Quay, Olaveaga

Canvas. 26½×37 in. (67·3×94 cm.). Signed: *L P p.* **Coll:** anonymous sale, Christie's, 24th March 1922, lot 111: bt. by Sabin and probably acquired by Lord Bearsted soon afterwards. **Lit:** J. de Orueta, *Memorias de un Bilbaíno*, S. Sebastian, 1929, repr.; J. A. Gaya Nuño, Luis Paret, *Boletín de la Soc. Esp. de Excursiones*, LVI, 1952, p. 141, No. 20; O. Delgado, *Paret y Alcázar*, Madrid, 1957, pp. 171–2, 251, No. 55, Fig. 72; J. A. Gaya Nuño, *La Pintura Española fuera de España*, Madrid, 1958, No. 2146, Pl. 250; G. Kubler & Martín Soria, *Art and Architecture in Spain and Portugal*, 1500–1800, 1959, p. 302, Pl. 165a.

Dated by Delgado 1786, and certainly executed during the period (1780–92) when Paret was living in Northern Spain, painting the harbour views that earned him the title of the "Spanish Vernet", and designing fountains at Bilbao and Pamplona. This picture is often entitled "The Arsenal Quay, Bilbao", but the description given by Orueta, and retained here, is probably more correct (Olaveaga is a northern district of the town). As Soria has said (*op. cit.*) it is one of Paret's best views "in its airiness and detailed execution, combined with unity and largeness of mood".
Lent by the National Trust (Upton House).

LUIS PARET Y ALCÁZAR (1746–1799)

38 Charles III of Spain dining with his Court

Canvas. 19¾ × 25¼ in. (50 × 64 cm.). Signed, in Greek, lower right. Probably painted about 1768–72. Coll: formerly in the Palace of Gatchina, Russia; bought in London by D. Apolinar Sánchez, who sold it to the Prado Museum in 1933. Lit: J. A. Gaya Nuño, *Bol. de la Soc. Esp. de Excursiones*, 1952, p. 118, Fig. 30; E. Aguilera, *Pintores Españoles del Siglo XVIII*, 1946, Pl. XVI; M. L. Caturla, *Paret, de Goya coetáneo y dispar*, 1949, p. 38, Pl. VI; O. Delgado, *Paret y Alcázar*, 1957, pp. 109–12, No. 11, Fig. 14; X. de Salas, *Archivo Español de Arte*, No. 138, 1962, p. 130; Catalogue of the Prado Museum, 1963, No. 2422.

The setting does not correspond to any of the State Rooms in the Royal Palace at Madrid; Delgado suggests that the Palace of Aranjuez may have been intended. There is an entertaining account of the King's custom of feeding his dogs at table, as depicted here, in the Conde de Fernán-Nuñez's *Vida de Carlos III*, 1898, Vol. 2, p. 56.

Lent by the Museo del Prado, Madrid.

LUIS PARET Y ALCÁZAR (1746–1799)

39 A Masked Ball

Panel. 15¾ × 20 in. (40 × 51 cm.). Signed: *Ludovicus Paret aetatis suae XX* and probably painted in 1767. Coll: Boadilla Family (No. 21 of the Inventories of 1852 and 1857); Salamanca Collection, 1858; acquired by the Prado Museum in 1944. Lit: J. A. Gaya Nuño, *Bol. de la Soc. Esp. de Excursiones*, 1952, p. 92, Fig. 1; M. L. Caturla, *Paret, de Goya coetáneo y dispar*, 1949, p. 31, Pl. I; O. Delgado, *Paret y Alcázar*, 1957, p. 240, No. 10, Fig. 13; Catalogue of the Prado Museum, 1963, No. 2875.

There is a preparatory drawing for this subject in the British Museum, also exhibited here (No. 335), and an engraving of it by Juan Antonio Salvador Carmona, who confirms, in his autobiography, the attribution to Paret, thus dispelling doubts that formerly arose from incorrect inscriptions on the plate. The setting is the Teatro del Príncipe in Madrid.

Lent by the Museo del Prado, Madrid.

ADOLF ULRIK WERTMÜLLER (1751–1811)

40 Count Jacob de Rechteren

Canvas. 24½ × 20½ in. (62 × 52 cm.). Signed: *A. Wertmuller sueci Pt. Madrid 1790.* Coll: acquired by the Patronato del Tesoro Artístico. Lit: M. Benisovich, *Gaz. des Beaux-Arts*, Feb. 1939, pp. 35 ff.; Catalogue of the Prado Museum, 1963, No. 2225.

The sitter was representative of Holland in Madrid from 1783. There is a pendant portrait of his wife in the Prado.
Lent by the Museo del Prado, Madrid.

AGUSTÍN ESTEVE (1753–*c.* 1820)

41 The Thirteenth Duchess of Alba

Canvas. 73¾ × 45½ in. (193 × 123 cm.). **Coll:** Princes de Medici, Naples; Conde de Collesano, Naples, 1898?; Sir Julius Wernher, 1912. **Exh:** Grafton Gallery, 1913–14 (81); Wildenstein, 1946 (12), as by Goya. **Lit:** V. Von Loga, *Goya*, 1921, p. 189, No. 164; A. L. Mayer, *Goya*, 1924, pp. 32 and 194, No. 193, Pl. 110; Martín S. Soria, *Agustín Esteve y Goya*, 1957, p. 112, No. 74, Pl. 60.

A copy by Esteve, datable 1795–1800, of the famous full-length portrait of the Duchess by Goya, painted in 1795, in the collection of the Duke of Alba, Madrid. The original figured in the R.A. Winter Exhibition, 1920–21, as No. 115. It bears a dedication to the Duchess by Goya, which indicates that it was presented to her by the artist. The companion portrait by Goya of the Duke, holding a Haydn score and leaning against a piano, is in the Prado Museum (No. 2449). Doña María del Pilar Teresa Cayetana de Silva y Alvarez de Toledo, 13th Duchess of Alba in her own right, was born in 1762, and married in 1775 Don José Alvarez de Toledo, the 11th Marqués de Villafranca. He died in 1796, and the Duchess, without heirs, in 1802, at the early age of forty (it was rumoured that she had been poisoned). In the society of Madrid at the end of the eighteenth century she was, as Lady Holland recorded in her travel journal, "outstanding for her beauty, popularity, charm, riches, and rank". Goya first met her through the marriage of her mother, the widowed Duquesa de Huéscar, to an old patron, the Conde de Fuentes. Their subsequent relationship has given rise to innumerable legends, including the suggestion that the Duchess posed for *La Maja Desnuda* (see No. 85). It is clear, however, that Goya, who was sixteen years older, became obsessed with her. He accompanied her to her country estate at Sanlúcar after the death of her husband, and besides his formal portraits of her (that of 1797 in the Hispanic Society, New York, bears the words "Solo Goya" written in the sand at her feet) her likeness reappears constantly, for more than ten years, in his paintings (see Nos. 60, 61), drawings (see Nos. 158, 159) and etchings (see No. 227). In the closing years of the century they drifted apart, a fact recorded by Goya with bitterness in the famous suppressed plate of the Caprichos, *The Dream of Lies and Inconstancy*. For a fully documented history of the Duchess's relations with Goya and her influence on him, see Joaquín Ezquerra del Bayo, *La Duquesa de Alba y Goya*, Madrid 1928.
Lent by Major-General Sir Harold Wernher, Bt.

PAINTINGS BY GOYA

42 Sacrifice to Vesta

Canvas. 13×9½ in. (33×24 cm.). Signed and dated, on the side of the altar: *GOYA/1771*. Coll: Eugène Kraemer, Petit, Paris, 2nd or 5th June 1913, No. 106, bt. Maurice Bouilloux-Lafond; 1952, in the trade, Switzerland; José Gudiol. Lit: Desparmet Fitz-Gerald, II, p. 274 (in "*Essai d'un Relevé des Catalogues des Ventes . . .*"); José Milicua, *Anotaciones al Goya joven*, in *Paragone*, Anno V, No. 53, May 1954, pp. 5ff., Pl. 4; Gaya Nuño, No. 859.

Painted 1771, possibly in Rome. A pendant to No. 43. These two paintings are the earliest dated, and the earliest certainly datable paintings by Goya. Goya was still in Rome on 20th April 1771 when he sent his painting *Hannibal's first sight of Italy on crossing the Alps* (lost) to the Parma Academy, for which he received special mention, effectively gaining second place to Paolo Borroni, his first official success (he had been unsuccessful in 1763 and 1766 at the competitions of the Royal Academy of San Fernando in Madrid). By October of the same year he was in Saragossa when he received the commission to paint one of the vaults of the Cathedral of El Pilar. José Milicua (*op. cit.*), in comparing these works with other paintings by Goya, points out, *i.a.*, the close connection between the figure of the priest, who with the Vestal Virgins officiates at the altar, and the priest who officiates in Goya's *Circumcision* in the Carthusian Monastery of Aula Dei in Saragossa, apparently painted very soon afterwards.

Lent by Señor Don José Gudiol, Spain.

43 Sacrifice to Pan

Canvas. 13×9½ in. (33×24 cm.). Coll: Eugène Kraemer, Petit, Paris, 2nd or 5th June 1913, No. 105, bt. Maurice Bouilloux-Lafond; 1952, in the trade, Switzerland; José Gudiol. Lit: Desparmet Fitz-Gerald, II, p. 274 (in "*Essai d'un Relevé des Catalogues des Ventes . . .*"); José Milicua, *Anotaciones al Goya joven*, in *Paragone*, Anno V, No. 53, May 1954, pp. 5ff., Pl. 5; Gaya Nuño, No. 860.

Painted 1771, possibly in Rome. A pendant to No. 42, *q.v.*

Lent by Señor Don José Gudiol, Spain.

44 *La Casa de la Codorniz* (Quail Shooting)

Canvas. 113¾×89 in. (290×226 cm.). Coll: Real Fábrica de Tapices, Madrid, 1775; Palacio Real, Madrid; transferred to the Museo del Prado, 1870. Lit: Valentín de Sambricio, No. 6, Pls. XVII–XXVI (the tapestry, Pl. XVIII, in colour); Prado, No. 2857.

Painted May–October 1775. "Various hunters: one waiting for the quail to rise, and watching the set of his dog; another aiming at a bird in flight, with a companion watching; in the distance, two on horseback following the hounds chasing a hare . . ." (". . . *varios Cazadores, uno en postura de prevenir la salida de Codorniz òbservando la muestra del Perro, otro ápuntando a un Pajaro que Buela, y su compañero, óservando, a lo lejos dos a Cavallo en seguimiento de los galgos que corren detras de una Liebre . . .*"), cf. receipt of the cartoon at the Real Fábrica de Tapices, dated 30.10.1775. One of four cartoons delivered to the Royal Tapestry Factory on the 30th October 1775, as models for tapestries to decorate the *Comedor* of the Princes in the Palace of San Lorenzo, El Escorial. Goya was paid 10,500 *reales* for the four cartoons. This was the second of two deliveries of cartoons for tapestries for the same destination, all representing scenes of the hunt and fishing (subjects which would appeal to the King, Charles III, "*El Rey Cazador*"), upon which Goya was working from the end of 1774 or the beginning of 1775. The first delivery of five cartoons was made on the 24th May 1775. This series of eleven cartoons was Goya's first commission for the Royal Tapestry Factory. Until the recent researches of Valentín de Sambricio, nothing was known of this initial activity of Goya's for the Royal Tapestry Factory, and it was believed that this activity began with *The Picnic*, the first of the important new series, delivered on the 30th October 1776. When transferred to the Prado Museum in 1870, the cartoon was attributed to Francisco Bayeu. The first cartoons painted by Goya were executed under the direction of his compatriot and brother-in-law, whose absence of six months in Saragossa from early May 1775 would, however, have given Goya a free hand in the execution of the four later cartoons. The *Quail Shooting* is certainly the finest of this first series of cartoons painted by Goya. The motif of the two men on the left, one shooting into the air, appears again, given new meaning, in the witchcraft scene *Al Aquelarre* (Prado, No. 756), one of the series of paintings of *c.* 1820 made for his country house near Madrid, *La Quinta del Sordo* (House of the Deaf Man). The drawing for the man on the left of this group is No. 329 in this Exhibition (Angel M. de Barcia, *Catálogo . . .*, No. 820, as by Francisco Bayeu; Valentín de Sambricio, *op. cit.*, No. 6a, Pl. XXVII), and is in a technique and style similar to the studies connected with tapestry cartoons made by Francisco and Ramón Bayeu (see Nos. 330, 332, 333).

Lent by the Museo del Prado, Madrid.

45 Portrait of the Artist

Canvas. 14⅝ × 20⅞ in. (37 × 53 cm.). **Coll:** Escuela de Bellas Artes de San Luis, Saragossa; Museo Provincial, Saragossa. **Exh:** Madrid, 1961, (4). **Lit:** Beruete, *Goya. Composiciones y figuras*, 1917, p. 45; Mayer, No. 289.

Mayer attributed the painting to Francisco Bayeu, but the red-coloured preparation of the canvas and the similarity of the hat to ones worn by figures in Goya's tapestry cartoon "El pescador de caña" (The fisherman) led to a revision of Mayer's view by later critics. The face appears less rounded than in other pictorial representations of Goya from the early cartoon period (*c.* 1775), but this may be due in part to the unfinished state of the painting. The use of a red ground was not in fact confined to Goya in Spain at the period. It was also known by Goya's contemporaries to have been used by Velázquez.

Lent by the Museo Provincial, Saragossa.

46 *Niños inflando una vejiga* (Boys blowing up a Balloon)

Canvas. 45¾ × 48⅞ in. (116 × 124 cm.). **Coll:** Real Fábrica de Tapices, Madrid, 1778; Palacio Real, Madrid; transferred to the Museo del Prado, 1870. **Lit:** Villaamil, No. 9; Loga, No. 595; Calvert, No. 9 (tapestry cartoons), Pl. 287; Beruete, II, No. 62; Mayer, No. 719; Desparmet Fitz-Gerald, I, No. 9, Pl. 9; Sánchez Cantón, p. 166; Valentín de Sambricio, No. 18, Pls. LXXXII–LXXXIII; Prado, No. 776.

Painted August 1777–January 1778. "Two boys standing, one of them blowing up a bladder, and the other waiting to tie it, and behind them, two labourers and two women who appear to be waiting for the boys . . . value 1500 *reales*" ("*. . . dos muchachos en pie huna de ellos soplando una bejiga, y el otro espera p*^{a} *atarla, detras de estos ay dos labradores, y dos mujeres q*^{e} *demuestran esperar a los muchachos . . . Su balor mil y quinientos de vellon*"), cf. account presented by Goya, 21.1.1778. One of four cartoons delivered to the Royal Tapestry Factory on the 24th January 1778 as models for tapestries to decorate the *Comedor* of the Princes of Asturias in the Palace of El Pardo (the previous delivery was made on the 12th August 1777). Included in the same delivery were its pendant (see No. 47), and *The Kite* and *Card-players* (Prado, Nos. 774 and 775; Valentín de Sambricio, Nos. 16 and 17, Pls. LXXII–LXXXI). This delivery of cartoons formed part of the second series commissioned to Goya. The artist was working on this new series, destined for the decoration of the Princes' Apartments in the Palace of El Pardo, from the late summer or early autumn of 1776 (the first of the new series, *The Picnic*, was delivered on the 30th October 1776; Prado, No. 768; Valentín de Sambricio, No. 10, Pls. XLI–XLV) to January 1780, when he delivered, *i.a.*, *La Novillada* and *El Médico* (Nos. 48 and 49 in the present exhibition). The previous series of cartoons were dedicated to the chase (see No. 44). The new series, which were to represent the "costumes and diversions of the time", inaugurated a new subject-matter for the tapestries destined to decorate the Royal Palaces, which Goya was soon to exploit and make his own. Antonio Ponz possibly recognised the significance of the new subjects chosen for the royal tapestries (the King officially chose the subjects to be represented), when in the second edition of his *Viaje de España* (1782, vol. 10, div. 6, para. 13) he commented on "the very commendable recent work of the Royal Tapestry Factory based on paintings by José Castillo, Francisco Goya and Ramón Bayeu, in which the costumes and diversions of the time are represented". Goya was to continue to design for the Royal Tapestry Factory until 1792, resuming work on the cartoons in the summer of 1786 (when he was appointed, with Ramón Bayeu, *Pintor del Rey*, apparently for this special purpose). This third period of activity, which produced, *i.a.*, the four *Seasons*, closed with the delivery, early in 1789, of the *Blind-man's buff*. His final period of activity on the cartoons lasted from the summer of 1791 to the summer of 1792, as *Pintor de Cámara*, a post to which he had been appointed on the accession of Charles IV in 1789, and (after a delay caused by his resisting the task as inappropriate to a *Pintor de Cámara*) produced such works as *The Manikin* (*El Pelele*), *The Water-carriers* (*Las Mozas de Cántaro*), and the *Boys climbing a Tree*, a theme he had previously treated as a tapestry cartoon (the pendant to the present painting: see No. 47) and as one of a series of small paintings of children playing (see No. 50).

Lent by the Museo del Prado, Madrid.

47 *Muchachos cogiendo fruta* (Boys picking Fruit)

Canvas. 46⅞ × 47 in. (119 × 122 cm.). **Coll:** Real Fábrica de Tapices, Madrid, 1778; Palacio Real, Madrid; transferred to the Museo del Prado, 1870. **Lit:** Villaamil, No. 10; Loga, No. 590; Calvert, No. 10 (tapestry cartoons), Pl. 288; Beruete, II, No. 63; Mayer, No. 714; Desparmet Fitz-Gerald, I, No. 10, Pl. 10; Sánchez Cantón, pp. 21, 166; Valentín de Sambricio, No. 19, Pl. LXXXIV; Prado, No. 777.

Painted August 1777–January 1778. "Four boys picking fruit, one standing on the other to reach it, and the other two catching the fruit in a hat . . . value 1500 *reales*" ("*. . . quatro muchachos cojiendo fruta y pª alcansar se a puesto uno encima de otro, y los dos la aparan en el*

sombrero . . . Su balor mil y quinientos reales de vellón."), *cf.* account presented by Goya, 21.1.1778. A pendant to No. 46, *q.v* Sánchez Cantón notes that this scene recalls the paintings of *pícaros* by Murillo and his pupil Pedro Núñez de Villavicencio, represented in the Royal Collection; Goya's conception of such subjects is, however, already distinct from that of the seventeenth-century pioneer of this *genre*. One of the last tapestry cartoons designed by Goya treated the same subject (*Boys climbing a Tree*; Prado, No. 803; Valentín de Sambricio, No. 62, Pls. CXCI–CXCII).
Lent by the Museo del Prado, Madrid.

48 *La Novillada* (Amateur bull-fight)

Canvas. 102×53⅝ in. (259×136 cm.). **Coll:** Real Fábrica de Tapices, Madrid, 1780; Palacio Real, Madrid; transferred to the Museo del Prado, 1870. **Lit:** Villaamil, No. 21; Viñaza, No. 21; Loga, No. 21; Calvert, No. 21 (tapestry cartoons), Pl. 296; Beruete, II, No. 74 (21); Mayer, No. 661; Desparmet Fitz-Gerald, I, No. 21, Pl. 20; Valentín de Sambricio, No. 30, Pls. CXXVI–CXXVII; Prado, No. 787.

Painted July 1779–January 1780. "Four youths playing with a young bull: one in the attitude of placing a favour on the bull, another of having made a pass with the cape, and the other two fleeing; further back are seen various people behind a wall watching the entertainment . . . value 3,500 *reales*" ("*. . . quatro Jobenes dibirtiendose con un Novillo el uno en postura de ponerle un parche, otro en postura de aber écho suerte con la capa, los otros dos uiendo, a mas distanzia se ben barias gentes asomadas por encima de una Tapia mirando la diversion . . . su balor tres mil Quinientos rr.^{s} vellón.*"), cf. account presented by Goya, 24.1.1780. One of eleven cartoons delivered to the Royal Tapestry Factory on the 24th January 1780, as models for tapestries to decorate the *Ante-Dormitorio* of the Princes in the Palace of El Pardo. Included in the same delivery were, *i.a.*, its pendant, *El Resguardo de Tabacos* (Prado, No. 788; Valentín de Sambricio, No. 33, Pls. CXXVIII–CXXIX) and *El Médico* (No. 49 in the present exhibition). The man on the right with the cape, facing the spectator, is certainly the artist (at the age of thirty-three years). This delivery of cartoons formed part of the second series of cartoons for tapestries commissioned to Goya. The artist was working on this new series—destined for the decoration of the Princes' apartments in the Palace of El Pardo—from the late summer or early autumn of 1776 to January 1780. The previous series of cartoons were dedicated to the chase. The new series was to represent the "costumes and diversions of the time", a subject-matter which Goya was soon to exploit and make his own.

Antonio Ponz perhaps recognised the significance of the new subjects chosen by the King, when in his second edition of *Viaje de España* (1782, Vol. 10, div. 6, para. 13) he notes "the very commendable recent work of the Royal Tapestry Factory based on paintings by José Castillo, Francisco Goya and Ramón Bayeu, in which the costumes and diversions of the present time are represented".
Lent by the Museo del Prado, Madrid.

49 *El Médico*

Canvas. 37¾ × 47½ in. (94 × 121 cm.). **Coll:** Real Fábrica de Tapices, Madrid, 1780; Palacio Real, Madrid; disappeared from the Palace during the Revolution, 1869; Sr. Linker, Bilbao, bt. Saragossa ("from a noble family of that province"); Messrs. Durlacher Bros., London, bt. from Sr. Linker; the National Gallery of Scotland, bt. from Messrs. Durlacher, 1923 (Cowan Smith Bequest). **Exh:** *Spanish Art*, Burlington Fine Arts Club, 1928; (the tapestry only exhibited, Madrid, 1928 (repr.) and 1946); Paris, 1961–62, No. 14. **Lit:** *Catalogue of Paintings and Sculpture*, National Gallery of Scotland, 1957, No. 1628, with previous references; Villaamil, p. 136, No. 30, *Apéndice*, p. LXVIII; Sambricio, p. 245, No. 39, Pl. CXXXVIII; Sánchez Cantón, p. 167; Gaya Nuño, No. 870, Pl. 252; Nordström, pp. 22ff., Fig. 4.

Painted July 1779–January 1780. "A doctor seated, warming himself by a brazier; some books on the ground by his side; behind him, two students . . . value 1000 *reales*" ("*. . . un Medico sentado calentandose a un Brasero, en el suelo a su lado barios libros, y dos Estudiantes detras . . . su balor mil rr*^{s}. *v*^{n}."), cf. account presented by Goya 24.1.1780. One of eleven cartoons delivered to the Royal Tapestry Factory on the 24th January 1780 (the previous delivery was July 1779) as models for tapestries to decorate the *Ante-Dormitorio* of the Princes of Asturias in the Palace of El Pardo (for which also *La Novillada* (No. 48 in the present exhibition) was designed). This was the final delivery of cartoons of the series upon which Goya had been working from the summer of 1776; and *El Médico* was probably the last of the series to be painted (it is also mentioned last in the various documents). It was designed as an overdoor, as a pendant to *La Cita* ("*The Rendezvous*"; Prado Museum, No. 792; Valentín de Sambricio, No. 38, Pls. CXXXVI–CXXXVII), a cartoon of the same size and very similar in composition. This cartoon was one of those stolen from the Royal Palace, Madrid, in 1869, during the Revolution. The disappearance of six of them was notified in the *Gaceta de Madrid* of 19th June 1870, and again in *La Ilustración de Madrid* of 12th February 1870 illustrating the lost cartoons. Three of the cartoons have subsequently been restored to the Prado (Prado 743, 753 and 800a).
Lent by the National Gallery of Scotland, Edinburgh.

50 Boys playing at See-saw

Canvas. 11⅜ × 16½ in. (29 × 42 cm.). **Coll:** William Stirling (later Sir William Stirling-Maxwell, Bt.), a set of four bt. Seville, 1842; Sir John Stirling-Maxwell; Mrs. John Maxwell-Macdonald (two of the four; the other two with the branch of the family at Keir); Mrs. Anne Maxwell-Macdonald, per Nether Pollok Ltd. **Exh:** *Art Treasures*, Manchester, 1857 (869–72, "Four sketches of boys at play"); New Gallery, 1895–96 (874–7); Grafton Gallery, 1913–14 (146 and 138, the two in the present exhibition); National Gallery of Scotland, 1922; Edinburgh, 1951 (8, 9, Pls. Xb, XIb, this and the following only exhibited); Manchester, *European Old Masters*, 1957 (166, 167; this and the following only exhibited). **Lit:** William Stirling, *Annals of the Artists of Spain*, vol. III, 1848, p. 1265 ("I possess four of his hasty sketches of children at play . . ."); Waagen, *Galleries and Cabinets of Art in Great Britain* (supplemental vol. IV to *The Treasures of Art in Great Britain*), 1857, p. 449 ("Four light sketches of boys playing . . ."); Loga, No. 600 (referring to the two paintings only); Mayer, No. 724 (referring to the two paintings only); Pollok House catalogue, 1936, No. 11; Gaya Nuño, Nos. 873, 874; *Illustrated London News*, December 1958, repr. in colour.

Painted *c.* 1776–86. One of a set of four small paintings representing children at play bought by William Stirling in Spain in 1842; the others were *Boys playing at soldiers* (No. 51 in the present exhibition), *Scrambling for chestnuts* and *Bird-nesting* (children climbing to reach a hole in a wall), the two last paintings passing to the branch of the family at Keir, and recently through the trade. A set of contemporary copies exists including two further subjects, *Boys playing at bull-fighting* and *Leap-frogging*. In Valencia Museum there are replicas of the *See-saw* and *Leap-frogging*, and in the Fundación Lázaro Galdiano, Madrid, of the *Bull-fighting*. Two paintings of the same size representing *Boys playing at soldiers* and *Boys playing at monks* (*See-saw* or *Scrambling for chestnuts*) passed through the Zacarias Astruc sale, Paris, 12th April 1878, Nos. 33, 32; Desparmet Fitz-Gerald and Gaya Nuño are wrong in believing these to be the Stirling paintings. The titles of the paintings have also been confused in the literature. Stirling-Maxwell, *op. cit.*, regarded the *Boys playing at monks* (*See-saw* or *Scrambling for chestnuts*) as a comment on the behaviour of monks "bickering about the doctrine of the Immaculate Conception . . .". The paintings are similar in subject-matter and conception to the tapestry cartoons of 1776–80, but differ in the relationship of the many small figures to the setting, in which—and in the comparative loose arrangement—they are closest to such cartoons as the *Fight outside the New Inn* (Prado, No. 770; Valentín de Sambricio, No. 12, Pls. LV–LIX), painted March–August 1777, of which the small preliminary sketch (*c.* 16×25 in.), *Fight outside the Cock Inn*, once in the collection of Yriarte, is similar in style to the present paintings (Yriarte, repr., and Valentín Sambricio, No. 12a, Pl. LX). One of Goya's last cartoons for tapestries, painted at the end of 1791 or beginning of 1792, treated the same theme.

Lent by Mrs. Anne Maxwell Macdonald (through Nether Pollok Ltd.).

51 Boys playing at Soldiers

Canvas. 11⅜×16½ in. (29×42 cm.). **Coll: Exh: Lit:** see No. 50; and Desparmet Fitz-Gerald, No. 142.

Painted *c.* 1776–86. A companion to No. 50, *q.v.* Goya painted the same subject as a tapestry cartoon in 1778 (Valentín de Sambricio, No. 25, Pls. CVIII–CIX).

Lent by Mrs. Anne Maxwell Macdonald (through Nether Pollok Ltd.).

FRANCISCO GOYA (after)

52 The Family of the Infante Don Luis

Canvas. 38⅛×48¾ in. (97×124 cm.). **Coll:** Duque de Sueca. **Lit:** D. Angulo Iñíguez, *Archivo Español de Arte*, No. 41, 1940; X. de Salas, *La Familia de Carlos IV*, 1944, p. 24; *Burl. Mag.*, No. 513, Dec. 1945; E. Lafuente Ferrari, *Antecedentes, etc. del Arte de Goya*, 1947, Fig. 2; Marqués de Lozoya, *Historia del Arte Hispánico*, 1949, V, p. 9, Fig. 9.

A smaller copy of the famous family group which, as recorded by Goya in a letter to Zapater dated 20th September 1783, he had just completed at the Infante's country estate of Arenas, Castile. The original painting by Goya, which passed to the heirs of Manuel Godoy, is in the collection of Prince Camilo Ruspoli, Florence. Though recorded in the catalogues it has not been reproduced or exhibited. The Infante Don Luis de Borbón, younger brother of King Charles III of Spain, renounced his titles of Cardinal when he married, morganatically, Doña Maria Teresa Vallabriga. There were three children of the marriage, all of whom appear in the picture: the eldest, the future Cardinal Don Luis de Borbón, is the small boy in profile; behind him is his sister, the future Condesa de Chinchón (No. 87), wife of Godoy; in the arms of a nurse is Maria Josefa, who married the Duque de San Fernando. Besides Goya himself, at his easel on the left, the remaining figures include Maria Teresa's barber, who is dressing her hair, and officials and servants of the household. A very intimate family group of this kind is unique in the *oeuvre* of Goya, and several writers have pointed out its resemblance to an eighteenth-century English conversation-piece. Angulo Iñíguez has suggested

that the Infante's wife, who dominates the composition, commissioned it to compensate for her failure to be received at Court.
Lent by the Duque de Sueca, Spain.

53 Don Ventura Rodríguez

Canvas. 42×32 in. (106·7×81·3 cm.). **Inscribed:** *Retrato original de don Ventura Rodríguez, Arquitecto del IL*^{lmo} *Sr Infante don Luis y Maestro Mayor de la villa de Madrid que de orden de la muy ILL*^{a} *Sra Esposa de S.A. pinx. Dn Franco Goya año de 1784.* **Coll:** Infante Don Luis de Borbón; his widow; the Conde de Altamira; Marqués de Castro Monte, Madrid; Prince Wagram; Boussod et Valadon, Montaignac, Trotti, Paris; Heilbuth, Copenhagen; Dr. Wendland, Paris; Duveen, New York; given to the National Museum, Stockholm, in 1949 by Major A. Amundson and the Stockholm art-dealer Bukowski. **Exh:** London, 1901 (68); Chicago, 1941; Stockholm, 1960 (133); Paris, 1961–62 (25). **Lit:** G. M. de Jovellanos, *Elogio de Don Ventura Rodríguez*, Madrid, n.d. Nota 16; Yriarte, p. 132; Viñaza, No. LIII (with incorrect information); Araujo, No. 206; Lafond, No. 195; Loga, No. 316 (with date 1781); Beruete, *Retratos*, No. 79; Mayer, No. 401; Sánchez Cantón, p. 167; Desparmet Fitz-Gerald, No. 315, Pl. 242; S. Strömbom, *Nationalmusei mästerverk*, 1949, pp. 17, 54, 55; C. Nordenfalk, *Nationalmusei årsbok*, 1949–50, pp. 60–62; Sánchez Cantón, p. 167; Gaya Nuño, No. 883.

According to the inscription on the painting this portrait was commissioned by the wife of the Infante Don Luis. Ventura Rodríguez was the Infante's architect and responsible for alterations to his palaces at Arenas and Boadilla del Monte. He holds plans of the latter in his left hand. A slightly different history of the portrait is given by Goya's friend Jovellanos in his *Eulogy* of the architect published only a few years after the portrait was made. Jovellanos states that the Infante himself wanted the portrait painted because he appreciated Ventura Rodríguez's company so much that he wished "to be able to see him constantly". Goya, who had painted family portraits for the Infante Don Luis in 1783, was entrusted with making this possible, because of his "vigorous and skilful brush". Ventura Rodríguez died a year after the portrait was painted in 1785. There is a copy of the portrait in the San Fernando Academy by Zacarías González Velázquez, and an engraving by Blas Ametller was made in 1793.
Lent by the Nationalmuseum, Stockholm.

54 Charles III in Hunting Dress

Canvas. 81½×47 in. (207×119·4 cm.). **Coll:** Morrison Collection by 1887; J. G. Morrison. **Exh:** Grosvenor Gallery, 1914–15 (17);

National Gallery, London, 1947 (3). **Lit:** Beruete, *Goya as portrait painter*, 1922, pp. 17–18; *Burl. Mag.*, LXXXVIII, 1946, p. 257, repr.; Sánchez Cantón, p. 37.

The portrait is one of several of the King in hunting costume, and there are other versions in the collections of the Dukes of Fernán Núñez and the Banco Exterior de España as well as in the Prado. These portraits would probably have been painted before the King's death in December 1788, perhaps in 1786, although some critics have put them later. For some time their attribution to Goya was in doubt, partly because the King's head was believed to have been modelled on a portrait by Mengs, engraved by Carmona in 1783. This in itself, however, is no disqualification since Goya's painting of Charles III in court dress for the Bank of St. Charles (1788) has a virtually identical head. The present version is said to have been in the Prado and removed to Paris during the Peninsular War, reaching England in about 1815. However, if it was brought to this country by Plácido Zuloaga, as it is said to have been, it can hardly have come to England before the second half of the nineteenth century. Plácido Zuloaga, who died in 1910, was chiefly active from the 1860's onwards, and was clearly in no position to bring the canvas to this country after the Peninsular War, when in all probability he was not yet born.

Lent by J. G. Morrison, Esq.

55 The Annunciation

Canvas. 110¼ × 69¾ in. (280 × 177 cm.). **Coll:** chapel of the Convento de San Antonio del Prado, Madrid, 1785; 1890, on the demolition of the chapel, to the Duquesa viuda de Medinaceli; Duquesa de Uceda (daughter of the Duquesa viuda); Duque de Osuna (son of the Duquesa de Uceda), and transferred to the Castillo de Uceda, Cordova province. **Exh:** first exhibited Madrid, 1961, No. LXXIII, Pl. LXXIII; Paris, 1961–62 (27), repr. **Lit:** Valentín de Sambricio, *Catálogo. Exposición . . .*, Madrid, 1961, No. LXXIII, for previous references; Sánchez Cantón, pp. 31–2, 167, Fig. 11.

Painted 1785. The painting was commissioned by the Duke of Medinaceli to decorate the vault of the chapel of the Convento de San Antonio del Prado, Madrid, on the Medinaceli estate, the chapel and painting consecrated on the 8th December 1785. The sketch for the painting is No. 56 in the present exhibition. The final painting gains in monumentality and simplicity by the suppression of the circle of small angels and the figure of God the Father (a parallel change was made in the *Death of Saint Joseph*, of 1787, for which the sketch is No. 65) and by the impressive change in disposition of the wings of

the Archangel Gabriel. The sketch and final painting are perhaps the works in which Giambattista Tiepolo's influence is most apparent, and more particularly bring to mind the latter's paintings for Aranjuez (Nos. 4 and 5 in the present exhibition), which constitute the brilliant culmination of the Venetian's career.
Lent by the Duquesa de Osuna y de Gandía, Spain.

56 Study for "The Annunciation"

Canvas. 16½×10¼ in. (42×26 cm.). **Coll:** Lucas Moreno, Madrid; Marqués de Casa Torres, Madrid; Messrs. Wildenstein & Co. Ltd., London. **Exh:** Bordeaux, 1951 (8); Wildenstein, London, 1960 (25), and *Religious Themes in Painting*, 1962 (46), Pl. 46. **Lit:** Beruete, II, No. 12 (9); Mayer, No. 18, Pl. 7; Sánchez Cantón, pp. 31–2, 167, Fig. 10; Tomás G. Larraya, *Goya, su vida, sus obras*, Barcelona, 1928, p. 166; F. J. Sánchez Cantón, *Goya, pintor religioso*, in *Revista de ideas estéticas*, vol. 4, 1946, p. 290; *The Connoisseur*, August 1961, p. 59.,

Painted 1785. A study for No. 55, *q.v.*
Lent by Messrs. Wildenstein & Co., Ltd.

57 Don Pedro de Alcántara Téllez Girón y Pacheco, IX Duque de Osuna

Canvas. 44×32½ in. (111·8×82·6 cm.). **Coll:** Duques de Osuna; bought by Mr. Lionel Harris in 1909. **Exh:** Nationalmuseum, Stockholm, 1960–61. **Lit:** Mayer, No. 367 and Fig. 68; Gaya Nuño, No. 890.

This is almost certainly one of the pair of portraits of the Duke and Duchess of Osuna for which Goya was paid 4,500 *reales* (about £45) in July 1785. The Duke was Goya's patron for more than ten years. The portraits and a series of panels ("The Swing" and others, see Nos. 58–62) were amongst the earliest works commissioned for his Alameda Palace, "El Capricho", and his residence in Madrid, and further paintings, including the Witches' Sabbath (No. 79) and the scene from "El Hechizado por Fuerza" in the National Gallery, were acquired just over ten years later when extensions were being made to the Alameda. The fine portrait of the Duke in the Frick Collection, New York, probably belongs to a later period than the present one, as the freedom of the brushwork on the coat and buttons suggests. It has, however, frequently been taken to be the 1785 portrait, the pair to which is in the collection of Juan March, Mallorca. The present portrait may have served as a model for the figure of the Duke in the portrait group of the Osuna family (No. 68).
Lent anonymously.

58 A Village Procession (“*Procesión de Aldea*”)

Canvas. 72×53⅞ in. (183×137 cm.). **Coll:** the Duchess of Osuna, Palacio de la Alameda, 1787; Count de Romanones, Madrid, bt. Osuna sale, 1896, No. 68; Count de Yebes, 1960. **Exh:** Madrid, 1961 (64), Pl. LXIV, giving previous references. Matheron (in *Essai de catalogue:* “*Peintures murales. Sujets divers, fresques: . . . scènes populaires*”); Yriarte, pp. 83–6, 142 (“*Une procession*”); Sentenach, I, p. 198; Sánchez Cantón, pp. 35, 168; Valentín de Sambricio, *Catálogo. Exposición Francisco de Goya*, Madrid, 1961, No. LXIV; giving previous references.

Painted 1787 or 1786–87. “A village procession, whose principal figures, or those in the foreground, include the priest, mayor, aldermen and piper . . .” (“. . . *una procesión de aldea, cuyas figuras principales o de primer término, son el Cura, Alcalde, Regidores, Gaitero, etc., y demás acompañamientos con su país correspondiente*”), cf. Goya’s own description in his account for the paintings dated 12th May 1787. The title is taken from his receipt for payment dated 22nd February 1788. Goya was paid 2500 *reales* for this painting. One of a series of seven paintings (others are Nos. 59–62 in the present exhibition) commissioned by the Duchess of Osuna for the decoration of the Osuna country residence near Madrid, La Alameda. The paintings were delivered on the 22nd April 1787, and Goya’s account for the paintings (and for a painting, now lost, of the Osuna children) was submitted on the 12th May of the same year. The prices paid to Goya for the paintings are comparable to those paid for the royal tapestry cartoons of the same size. Although the paintings were completed in April 1787 it is possible that the commission was given a year or so earlier, for from the time that Goya was appointed *Pintor del Rey* (29th June 1786) for the purpose of designing cartoons for tapestries, he was busily occupied with his new work for the King, especially from October 1786 when he submitted the sketches for the *Seasons* and others of the new tapestry series. Goya’s connection with the Osunas, who were to be his most important patrons after the King, probably dates from 1785 when he painted the portraits of the Duke and Duchess. These paintings are similar in spirit and treatment to the new series of tapestry cartoons begun in 1786; in the Osuna paintings the landscape takes a more important place, and the figures are smaller. The original disposition of the paintings in the large gallery of the Duchess’s apartment, where they were fixed to the walls as an integral part of the decorative scheme, is not recorded. Yriarte considers the church to be one on the Alameda estate. The place has also been identified as the village of Monzón in Aragon. A similar group of figures occurs in *The Wedding*, a tapestry cartoon painted at the end of 1791 or beginning of 1792 (Valentín de Sambricio, No. 59,

Pls. CLXXXVI–CLXXXVIII). The *Village Procession* was possibly a pendant to the *Transporting a stone* (representing the construction of a church, which Yriarte again considered to be one built by the Osunas).
Lent by the Conde de Yebes, Spain.

59 The Attack on the Coach (*"El asalto en el coche"*)

Canvas. 66½ × 50 in. (169 × 127 cm.). **Coll:** the Duchess of Osuna, Palacio de la Alameda, 1787; the 8th Duke of Montellano (Felipe Falcó y Osorio), bt. Osuna sale, 1896, No. [illegible]1; the Duke of Montellano, Madrid. **Exh:** Madrid, 1961 (69), Pl. XLIX, giving previous references; Paris, 1961–62 (33), repr. **Lit:** Matheron (in *Essai de catalogue: "Peintures murales. Sujets divers, fresques: . . . scènes populaires"*); Yriarte, pp. 83–6, 142 ("*Voleurs attaquent un coche à la venta del Espiritu Santo*"); Sentenach, I, p. 198; Sánchez Cantón, pp. 35, 168; Valentín de Sambricio, *Catálogo. Exposición Francisco de Goya*, Madrid, 1961, No. XLIX, giving previous references.

Painted 1787 or 1786–87. "Bandits who have attacked a coach, and having overpowered and killed the coachmen and a military officer, are about to attack a woman and man . . ." ("*. . . unos ladrones que han asaltado a un coche y después de haberse apoderado y muerto a los caleseros y a un official de guerra, que se hicieron fuertes, están en ademán de atar a una mujer y hombre con su país correspondiente*"), cf. Goya's own description in his account for the paintings dated 12th May 1787. The title is taken from his receipt for payment dated 22nd February 1788. Goya was paid 3000 *reales* for this painting. One of the seven paintings ordered by the Duchess of Osuna for La Alameda; others are Nos. 58, 60, 61 and 62 in the present exhibition. See note to No. 58. Yriarte believed a specific incident to be represented, which took place near the inn of the Espiritu Santo in the Alameda estate. Beruete observes that the event lacks tragic expression, and is treated more as theatre than as real drama. Goya was to treat the subject of bandits attacking a coach both more dramatically and more realistically in the late painting, possibly painted in Bordeaux (Carl Moll Collection, Vienna); a painting of the same subject of *c.* 1792–1800 is in the Marqués de Castro Serna Collection.
Lent by the Duque de Montellano, Spain.

60 The Fall (*"La Caída"*)

Canvas. 66½ × 39½ in. (169 × 100 cm.). **Coll:** the Duchess of Osuna, Palacio de la Alameda, 1787; the 8th Duke of Montellano (Felipe Falcó y Osorio), bt. Osuna sale, 1896, No. 70; the Duke of Montellano, Madrid. **Exh:** Madrid, 1961 (50), Pl. L, giving previous references;

Paris, 1961–62 (35), repr. Lit: Matheron (in *Essai de catalogue: "Peintures murales. Sujets divers, fresques: ... scènes populaires"*); Yriarte, pp. 83–6, 142 ("*Partie de campagne*"), the figure group repr., p. 90; Sentenach, I, p. 198; Ezquerra del Bayo, p. 152; Sánchez Cantón, pp. 35, 168; Valentín de Sambricio, *Catálogo. Exposición, Francisco de Goya*, Madrid, 1961, No. L, giving previous references.

Painted 1787 or 1786–87. "An excursion in hilly country, with a woman in a faint, having fallen from an ass, assisted by an abbé and another who support her in their arms; and two other women on asses expressing alarm, who with another servant form the main group; and others, who have fallen behind, at a distance ..." ("... *una romería en tierra montuosa, y una mujer desmayada por haberse caído de una borrica que la están socorriendo un abate y otro que la sostienen en sus brazos y otras dos que van en borricas, expresando el sentimiento, con otro criado que forma el grupo pricipal, y otros que se atrasaron y se ven a lo lejos, y su país correspondiente*"), cf. Goya's own description in his account for the paintings dated 12th May 1787. The title is taken from his receipt for payment dated 22nd February 1788. Goya was paid 2500 *reales* for this painting. One of the seven paintings ordered by the Duchess of Osuna for La Alameda; others are Nos. 58, 59, 61 and 62 in the present exhibition. See note to No. 58. Ezquerra del Bayo (*op. cit.*) considers an actual incident near La Alameda to be represented: the woman who has fallen from her ass to be the Duchess of Osuna; those who go to her aid, Goya and the Abbé Pedro Gil; and the woman on the left weeping, the Duchess of Alba (born 1762). This painting was probably a pendant to *The Swing* (see No. 61).

Lent by the Duque de Montellano, Spain.

61 The Swing ("*El Columpio*")

Canvas. 66½ × 39½ in. (169 × 100 cm.). Coll: the Duchess of Osuna, Palacio de la Alameda, 1787; the 8th Duke of Montellano (Felipe Falcó y Osorio), bt. Osuna sale. 1896, No. 70; the Duke of Montellano, Madrid. Exh: Madrid, 1961 (47), Pl. XLVII, giving previous references; Paris, 1961–62 (34), repr. in colour. Lit: Matheron (in *Essai de catalogue: "Peintures murales. Sujets divers, fresques: ... scènes populaires"*); Yriarte, pp. 83–6, 142 ("*L'Escarpolette*"—"*Gitanos balancant une gitana*"); Sentenach, I, p. 198; Ezquerra del Bayo, p. 152; Sánchez Cantón, pp. 35, 168, Pl. XIV; Valentín de Sambricio, *Catálogo. Exposición Francisco de Goya*, Madrid, 1961, No. XLVII, giving previous references.

Painted 1787 or 1786–87. "Gypsies amusing themselves with a swing, and two other gypsy girls seated watching and playing a guitar ..." ("... *unos jitanos divirtiéndose columpiando a una jitana y otras* *dos sentadas mirando y tocando una guitarra, con su país correspondiente*"), cf. Goya's own description in his account for the paintings dated 12th May 1787. The title is taken from his receipt for payment dated 22nd February 1778. Goya was paid 2500 *reales* for this painting. One of the seven paintings ordered by the Duchess of Osuna for La Alameda; others are Nos. 58, 59, 60 and 62 in the present exhibition. See note to No. 58. Ezquerra del Bayo (*op. cit.*) sees the likeness of the young Duchess of Alba (born 1762) in the young woman on the swing. The same subject was treated by Goya in a tapestry cartoon (Valentín de Sambricio, No. 28, Pls. CXVIII–CXXI; painted January–July 1779), in which however it is a family "on an excursion into the country" that is represented and not "gypsies". In his tapestry cartoon *A Promenade in Andalucia* (Valentín de Sambricio, No. 13, Pls. LXI–LXV; painted March–August 1777) Goya also uses the term "gypsies". *The Swing* was probably a pendant to *The Fall* (see No. 60).

Lent by the Duque de Montellano, Spain.

62 The greased Pole ("*La Cucaña*")

Canvas. 66½×34½ in. (169×88 cm.). **Coll:** the Duchess of Osuna, Palacio de la Alameda, 1787; the 8th Duke of Montellano (Felipe Falcó y Osorio), bt. Osuna sale, 1896, No. 72; the Duke of Montellano, Madrid. **Exh:** Madrid, 1961 (68), Pl. XLVIII, giving previous references; Paris, 1961–62 (36), repr. in colour. **Lit:** Matheron (in *Essai de catalogue: "Peintures murales. Sujets divers, fresques: . . . scènes populaires"*); Yriarte, pp. 83–6, 142 ("*Le Mat de cocagne*"); Sentenach, I, p. 198; Ezquerra del Bayo, p. 152; Sánchez Cantón, pp. 35, 168; Valentín de Sambricio, *Catálogo. Exposición Francisco de Goya*, Madrid, 1961, No. XLVIII, giving previous references.

Painted 1787 or 1786–87. "A maypole in a village square with some boys climbing up to reach the prize of chickens and *roscas* (biscuits) hanging from the top, and people watching . . ." ("*. . . un Mayo, como en la plaza de un lugar con unos muchachos que van subiendo por él, a ganar un premio de pollos y roscas que está pendiente en la punta de él, y varias gentes que están mirando, con su campo correspondiente*"), cf. Goya's own description in his account for the paintings dated 12th May 1787. The title is taken from his receipt for payment dated 22nd February 1788. Goya was paid 2000 *reales* for this painting. One of the seven paintings ordered by the Duchess of Osuna for La Alameda; others are Nos. 58–61 in the present exhibition. See note to No. 58. Goya treated the same subject in a late and different composition (Berlin Museum).

Lent by the Duque de Montellano, Spain.

63 Conde de Altamira

Canvas. 69¾ × 42½ in. (177 × 108 cm.). **Coll:** Banco de San Carlos; Banco de España. **Exh:** Madrid, 1900 (24); Madrid, 1902 (427); Granada, 1955 (95); Madrid, 1961 (24). **Lit:** Tormo, *Las pinturas de Goya*, 1900, p. 591; Tormo, *Varios estudios de arte y Letras*, 1902, p. 207; Lafond, No. 69; Loga, No. 170; Beruete, *Retratos*, p. 20, No. 85; Calvert, *Goya*, No. 30; *Colección de 449 reproducciones de cuadros de Goya*, Fig. 57; Mayer, No. 200; García de Valdeavellano, *Apuntes para la biografía goyesca. Las relaciones de Goya con el Banco de San Carlos*, "Boletín de la Sociedad Española de Excursiones", Madrid, 1928, pp. 56–65; Galvarriato, *El Banco de España: su historia*, Madrid, 1932, pp. 305–307; "La colección artística del Banco de España", in *Vértice*, Madrid, 1940, Nos. 30–31; Desparmet Fitz-Gerald, No. 304; Sánchez Cantón, pp. 37–8, 63, 168.

Like the portrait of Cabarrús this painting was commissioned by the Bank of St. Charles, and Goya received 10,000 *reales* (about £100) for it and the portrait of the Marqués de Tolosa in January 1787. The sitter's full name was Don Vicente Isabel Ossorio de Moscoso y Fernández de Córdoba and he was also Marqués de Astorga. Goya has been criticised for placing the Count next to a table which appears to be disproportionately large in this portrait. The truth of the matter, however, is that the sitter was "remarkable for the lowness of his stature" as Lady Holland tells us. Lord Holland maintained that he was "the least man he ever saw in society and smaller than many dwarfs exhibited for money". The Count himself was evidently pleased with Goya's work since he engaged the artist to paint his wife, daughter and two sons the following year. The Count was something of a connoisseur and had inherited an important art collection, part of which was sold in London by his son in 1827.

Lent by the Banco de España, Madrid.

64 Conde de Cabarrús

Canvas. 82¾ × 50 in. (210 × 127 cm.). **Coll:** Banco de San Carlos; Banco de España. **Exh:** Madrid, 1900 (23); Madrid, 1902 (429); Bordeaux, 1951 (12); Madrid, 1951 (7); Venice, 1952 (23); Granada, 1955 (91); Madrid, 1961 (39). **Lit:** Tormo, *Las Pinturas de Goya*, 1900, p. 591; Tormo, *Varios estudios de Artes y de Letras*, Madrid, 1902, p. 207; Lafond, No. 85; Loga, No. 184; Calvert, Fig. 105; Beruete, *Retratos*, p. 20, No. 87; *Colección de 449 reproducciones de cuadros ... de Goya*, Fig. 56; Mayer, No. 220; García de Valdeavellano, *Apuntes para la biografía goyesca. Las relaciones de Goya con el Banco de San Carlos*, "Boletín de la Sociedad Española de Excursiones", Madrid, 1928, pp. 56–65; Galvarriato, *El Banco de España y su historia*, Madrid, 1932, pp. 305–7; "La colección artística del Banco de España" in *Vértice*, Madrid, 1940, Nos. 30–31; Desparmet Fitz-Gerald, No. 326; Adhémar, *Goya*, London, 1948, p. 13, Fig. 20; Sánchez Cantón, pp. 43, 168.

The Bank of St. Charles paid Goya 4500 *reales* (about £45) for this portrait in April 1788. It was the last of a group of paintings for the bank which Goya was commissioned to do perhaps through the good offices of his friends Ceán Bermúdez and Jovellanos. The sitter was a French banker from Bordeaux who settled in Spain and was instrumental in founding the bank in 1781, and determining the country's economic policies at that period. Cabarrús's fortunes and those of the bank were in the ascendant at the time Goya painted him. The artist himself bought shares in the bank and attended the shareholders' meeting in 1788.
Lent by the Banco de España, Madrid.

65 Sketch for "The Death of Saint Joseph"

Canvas. 21½ × 16 in. (54·5 × 40·5 cm.). **Coll:** Aureliano de Beruete, Madrid; O. Gerstenberg, Berlin. **Exh:** Prado, 1928 (78), Pl. VIII (No. 11). **Lit:** Lafond, No. 26; Calleja, Pl. 193; Loga, No. 44, Pl. 7; Beruete, II, No. 48, Pl. 9; Calvert, No. 26 (religious subjects), Pl. 264; Mayer, No. 52; Desparmet Fitz-Gerald, I, No. 76, Pl. 55, II, p. 300; Sánchez Cantón, pp. 36–7, Fig. 13.

Painted 1787. A sketch for one of the three large paintings commissioned by Charles III (12th April 1787) for the chapel of the royal convent of nuns of Santa Ana, Valladolid. On 6th June 1787 Goya wrote to his friend Martín Zapater: "... On the day of Saint Anne (26th July) three paintings with life-size figures have to be in their place ... and I have not even started anything, and it has to be done for the King has commissioned it ..." The nuns were translated to their new convent and the chapel and paintings were consecrated on 24th October 1787. The final painting bears little relation to this design with its original and effective grouping of the figures (in the final painting the small angels are omitted and the figure of Christ stands). Beruete (*op. cit.*) properly considered the sketch superior to the final painting. Sánchez Cantón observes that the first idea for the sketch may have been a painting of the same subject by Carlo Maratti (Granada Cathedral), and for the final version, a painting by Crespi (Galleria Corsini, Rome).
Lent anonymously.

66 San Francisco de Borja taking leave of his Family

Canvas. 15 × 11⅜ in. (38 × 29 cm.). **Coll:** the Marqués de Santa Cruz, Madrid; the Marquesa de Santa Cruz. **Exh:** Madrid, 1928, No. 20

(11), Pl. XVII. **Lit:** Yriarte, pp. 66–7, 134 (as with the Marqués de Santa Cruz, Madrid); Loga, No. 38; Beruete, II, No. 50; Mayer, No. 44; Desparmet Fitz-Gerald, I, No. 81; Sánchez Cantón, pp. 41–2, 168; Nordström, pp. 59ff., Fig. 29.

Painted 1788. A sketch for one of the two paintings commissioned by the Duke of Osuna for the chapel of San Francisco de Borja in Valencia Cathedral (the two paintings *in situ*; the sketch for the second painting is the following), for which chapel, in the previous year, Maella had painted his *Conversion of San Francisco de Borja* for the Duke. Goya presented his account, for 30,000 *reales*, for the paintings on the 16th October 1788. There are only small differences between the sketch and the finished painting. A preliminary drawing for the figure group is in the Prado Museum (Prado, No. 8; Sánchez Cantón, *Museo del Prado. Los dibujos de Goya*, 1954, vol. II, No. 445, repr.). A significant change made in the sketch and final painting is the opening up of the closed group of the drawing, and the frontal placing of the group and figures. In deference to historical accuracy, Goya also moderated the size of the ruffs in the sketch and final painting, which only reached the more exaggerated proportions of the drawing towards the end of the sixteenth century (Francisco de Borja, an ancestor of the Dukes of Osuna, lived 1510–72; he entered the Jesuit Order in 1546). The scene apparently takes place on the steps of the Ducal Palace of the Borjas. Yriarte, *op. cit.*, remarks on the "verité du costume et de l'architecture". The painting seems to anticipate something of nineteenth-century narrative paintings (*e.g.*, Delacroix, *The Execution of Doge Marino Faliero*).

Lent by the Marquesa de Santa Cruz, Spain.

67 San Francisco de Borja at the Death-bed of an Impenitent

Canvas. 15×11⅜ in. (38×29 cm.). **Coll:** the Marqués de Santa Cruz, Madrid; the Marquesa de Santa Cruz. **Exh:** Madrid, 1928, No. 21 (13), Pl. XVII. **Lit:** Yriarte, pp. 66–7, 134 (as with the Marqués de Santa Cruz, Madrid); Loga, No. 40; Beruete, II, No. 52; Mayer, No. 46, Fig. 61; Desparmet Fitz-Gerald, I, No. 83; Sánchez Cantón, pp. 41–2, 168, Fig. 19; Nordström, pp. 59ff., Fig. 32.

Painted 1788. A sketch for one of the two paintings commissioned by the Duke of Osuna for the chapel of San Francisco de Borja in Valencia Cathedral; the sketch for the other painting is the preceding, *q.v.*). There are only small differences between the sketch and the finished painting. A preliminary drawing for the composition, without the terrifying demons, which for the first time appear in Goya's work in the sketch, is in the Prado Museum (Prado, No. 475; Sánchez Cantón, *Museo del Prado. Los dibujos de Goya*, 1954, vol. II, No. 446, repr.). Significantly, Goya changed the profile pose of the saint of

the drawing to the frontal one of the sketch and final painting. Sánchez Cantón observes that Goya probably based the composition (closer in the sketch and final painting than in the drawing) on *The Apparition of S. Giovanni Francesco de Regis* by Michel-Ange Houasse, in the chapel of that saint in the Noviciado Church, Madrid, from which chapel Goya had probably used another painting by Houasse in composing his *Saint Bernardino preaching before Alfonso V*, the important, early official commission for the new church of San Francisco el Grande, Madrid, upon which he was working from 1781 to 1784.
Lent by the Marquesa de Santa Cruz, Spain.

68 The Family of the Duques de Osuna

Canvas. 88 × 68 in. (225 × 174 cm.). **Coll:** Duques de Osuna until 1796; Museo del Prado. **Lit:** Viñaza, No. CXXXVI; Loga, No. 291; Beruete, I, p. 36, No. 42; Mayer, No. 366, Fig. 55; *Burl. Mag.*, Monograph, *Spanish Art*, 1927, p. 45; Desparmet Fitz-Gerald, No. 333, Pl. 260; Marqués de Lozoya, *Historia del arte hispánico*, V, 1949, p. 16 (repr. Fig. 10); Juan de la Encina, *Goya en zig-zag*, Madrid, n.d., pp. 90, 94; Sánchez Cantón, "Los niños en las Obras de Goya", in *Goya, Cinco estudios*, Saragossa, 1949, p. 81; R. L. Delevoy, *Goya*, Pl. 7; R. Moynihan, *Goya*, 1951, Pl. 2; Sánchez Cantón, pp. 44–5, 168 (repr. Pl. XVIII with detail Pl. XIX); Vyvyan Holland, *Goya*, pp. 60–1, repr.; Prado, No. 739.

Goya received his first commissions from the 9th Duke of Osuna and the Duchess in 1785 and it has often been thought that the present portrait of him and his family dates from the same year or 1786. It was included in an account listing paintings by Goya for the Duke's residence in Madrid, and the cost was 12,000 *reales*, or about £120 in the money of the period. However, Goya did not sign the receipt for it until early in 1790, and Sánchez Cantón has dated the painting 1789. The same critic has suggested that Goya may have had Gainsborough's portrait of James Baillie's family in mind when working on the Osuna group. For other information about Goya's commissions to do paintings for the Dukes of Osuna, see No. 58.
Lent by the Museo del Prado, Madrid.

69 Don Martin Zapater y Claveria

Canves. 32¾ × 25½ in. (83 × 65 cm.). On a letter on the table there is the following inscription: *Mi amigo Martin Zapater, con el mayor trabajo te ha hecho el Retrato. / Goya / 1790.* **Coll:** the Zapater family, Saragossa; Durand-Ruel, Paris; Baron Thyssen, Lugano. **Exh:** Amsterdam, 1928–29; Munich, 1930. **Lit:** Francisco Zapater y Gómez, *Goya. Noticias bibliográficas*, p. 26; Viñaza, No. CV; Loga, No. 359, repr. with later portrait, p. 90; Mayer, No. 454 (Fig. 74); Mayer, *Beitrage zur Forschung, Goya, Briefe an Martin Zapater*, Munich, I, 1915, Fig. 39; Beruete, *Goya*, 1928, p. 30; Desparmet Fitz-Gerald, No. 343; Sánchez Cantón, pp. 45, 168; Gaya Nuño, No. 908.

The sitter was one of Goya's closest friends from early youth. The two were apparently at school together in Saragossa. Goya painted him on at least two occasions, and this is the earlier of the two portraits known. It must have been painted when Goya was in Saragossa in October and November 1790. The inscription on the letter which lies on the table can be roughly translated: "My friend Martín Zapater, Goya has painted your portrait with great difficulty (or alternatively, with the greatest possible pains)."

Lent anonymously.

70 Don Sebastián Martínez

Canvas. 36⅝×26⅝ in. (93×67·6 cm.). Signed on the paper in the sitter's hand with the inscription: *Dn. Sebastian / Martinez / Por su amigo / Goya / 1792.* **Coll:** Sebastián Martínez, Cadiz; Salzedo, Madrid; bought by the Metropolitan Museum, New York, in 1906. **Lit:** Mayer, No. 339; Beruete, *Goya*, 1928, pp. 32–3; Desparmet Fitz-Gerald, No. 350; Harry B. Wehle, *A Catalogue of Italian, Spanish and Byzantine Paintings*, New York, 1940, pp. 246–7 (repr.); F. Pompey, *Goya, su vida y sus obras*, Madrid, 1945, repr. p. 172; Sánchez Cantón, pp. 49 and 169; Frederick S. Wight, *Goya*, 1954, Pl. 14; *Goya drawings and prints*, Metropolitan Museum of Art, New York, 1955, catalogue supplement, No. 168; Pierre Gassier, *Goya*, p. 32; Gaya Nuño, No. 920.

The sitter was a rich art connoisseur who lived in Cadiz. He had a fine collection of prints and about three hundred paintings (including works attributed to Titian, Velázquez and Leonardo) which artists and art-lovers were always welcome to see according to Ponz. Goya's *entrée* to his house was not, however, purely a professional one. For Martínez and Goya had a number of mutual friends in Saragossa including Martín Zapater and Don Ramón Pignatelli. Goya painted his portrait probably at the end of 1792, when he was in Andalusia, and stayed at his house for some time the next year when he was seriously ill. The painting, as the inscription shows, was a token of the artist's friendship, and is remarkable for its simple and harmonious colour scheme, a prelude to the grey and silver portraits which followed.

Lent by the Metropolitan Museum of Art, New York (Rogers Fund, 1906).

71 Don Juan Agustín Ceán Bermúdez

Canvas. 47×34¾ in. (122×88 cm.). **Coll:** with the Ceán family, Madrid, 1867, cf. Yriarte, *op. cit.*; the Marqués de Corvera, Madrid; bt. 1902, by the Marquesa de Perinat, Madrid; heirs of the Marquesa; the Marqués de Perinat, Madrid. **Exh:** last exhibited Madrid, 1961, No. XXVII, Pl. XXVII. **Lit:** Yriarte, p. 138; Valentín de Sambricio, *Catálogo. Exposición...*, Madrid, 1961, No. XXVII, for previous references.

Painted *c.* 1792. Ceán Bermúdez, the eminent biographer and historian of art, author of the *Diccionario histórico de los más ilustres profesores de las bellas artes en España* (published 1800), a good friend of Goya's and admirer of his genius (as well as that of "the great painter-philosopher, the great Mengs"), was born 17th September 1749 in Gijon, and died 3rd December 1829 in Madrid. He was also an economist, and a friend from early childhood of Jovellanos (see No. 81), under whose Ministry he held the post of Secretary of Grace and Justice, and of whom he published, in 1814, his *Memorias de la vida de Jovellanos.* It is unfortunate that in his *Diccionario* he included only artists no longer living. Comparison with the portrait of Sebastián Martínez (see No. 70), painted 1792 in Cadiz, suggests a similar date for this other "intimate" portrait, that is, during Goya's ill-fated visit to Andalucia (late 1792–middle 1793), where the artist suffered his grave illness that left him deaf (Ceán was in Seville from 1790 to 1798).

Lent by the Marqués de Perinat, Spain.

72 Portrait of the Artist

Canvas. 24¾×19¼ in. (63×49 cm.). **Coll:** Doña Angel María Terradillos; Marcel Briguiboul, Castres, in about 1881; left to the Musée de Castres by Pierre Briguiboul in 1892. **Exh:** Paris, 1938 (3); Bordeaux, 1946 (2); Bordeaux, 1951 (11); Basle, 1953 (7); Stockholm, 1960 (141); Paris, 1961–62 (37); Paris, 1963 (114). **Lit:** Lafond, No. 127; Loga, No. 337; Beruete, I, p. 150, No. 5; Grappe et Boyer d'Agen, *L'Art vivant*, April 1928; Mayer, No. 295; Mayer, in *Gazette des Beaux-Arts*, March 1936, p. 174; R. Huyghe, in *Bulletin des Musées de France*, 1936, p. 176; Mayer, in *Burl. Mag.*, 1938, No. 421, p. 190; J. Adhémar, *Goya* (English ed.), Pl. 24; R. L. Delevoy, *Goya*, Pl. 17; G. Pillement, *Goya*, Pl. 25; Sánchez Cantón, p. 43 (Pl. 20); Desparmet Fitz-Gerald, No. 331; X. Desparmet Fitz-Gerald, *Goya*, Paris, 1956, No. 1; "Trésors des musées de Province" in *La revue française*, 1957; Gaya Nuño, No. 896; D. Formaggio, *Goya*, 1960, Pl. X; Vyvyan Holland, *Goya* (repr. p. 87).

There have been differences of opinion about the date of this self-portrait of Goya in a green coat. It has usually been placed around

1787 when Goya was forty-one, but some critics have dated it as late as 1800 when Goya was fifty-four. Possibly the fact that the artist wears spectacles favours a date after 1793, since Goya's illness at that time is known to have had an adverse effect on his sight.
Lent by the Musée Goya, Castres.

73 Don Ramón Posada y Soto

Canvas. 42×33 in. (110×85 cm.). Signed at bottom right corner: *GOYA*. **Coll:** Don José María Pérez Caballero, Madrid; Doña Pilar Pérez Caballero de Comas, Madrid; Knoedler, New York (1914); A. W. Erikson, New York; Forsyth Wickes, New York; Wildenstein, New York (1950); given in 1955 by the Samuel H. Kress Foundation to the De Young Memorial Museum, San Francisco. **Exh:** *Goya*, Madrid, 1900 (35); Knoedler, New York, 1915; San Francisco Museum of Art, 1920; Wildenstein., New York, 1950. **Lit:** Tormo, p. 213; Lafond, No. 191; Loga, No. 310; Calvert, p. 139 (Pl. 111); Stokes, p. 334, No. 158; Beruete, *Goya as a portrait painter*, p. 208, No. 132; *Colección de 449 reproducciones . . . de Goya*, Pl. 136; Mayer, No. 392; Desparmet Fitz-Gerald, No. 426; D. Angulo Iñiguez in *Archivo Español de Arte*, 1944, pp. 391–2; José López-Rey, *Goya*, 1950, Pl. 18; Sánchez Cantón, p. 59; Gaya Nuño, No. 1001.

There is a slight conflict of opinion over the identity of the sitter and the date of the portrait. It is usually taken to represent the art connoisseur Posada, who was President of the Supreme Court of Cadiz in 1812 and a member of the San Fernando Academy in 1814. But Sánchez Cantón has suggested that the portrait is of the Mexican Don Ramón Posada who visited Goya in November 1794. Cantón ascribes the portrait to that year, although Mayer dates it as early as 1790–92, and other critics (Desparmet Fitz-Gerald and Gaya Nuño) place it around 1801. The oval shape of the portrait is not unique in Goya's work. His second portrait of his friend Zapater (1797) takes the same form. And later, he painted at least five small circular portraits on copper of the Goya and Goicoechea family in 1805 and 1806 (see No. 92).
Lent by the M. H. De Young Memorial Museum, San Francisco.

74 Doña Tadea Arias de Enriquez

Canvas. 74⅞×63 in. (190×160 cm.). **Coll:** the sitter's family; Don Gabriel Enríquez, Madrid; Museo del Prado, No. 740. **Lit.:** Viñaza, No. CXII; Loga, No. 205; Mayer, No. 251; Beruete, *Goya*, 1928, pp. 33–4 (Pl. 5); Desparmet Fitz-Gerald, No. 355; J. Adhémar, *Goya*, Pl. 37; Sánchez Cantón, pp. 53, 153–4, 169; R. Moynihan, *Goya*, Pl. 5; R. L. Delevoy, *Goya*, Pl. 24; A. J. Onieva, *Goya*, 1962, p. 132; F. Pompey, *Goya*, repr. p. 155; Prado, No. 740.

According to Viñaza this full-length portrait of Doña Tadea Arias was painted in 1793 or 1794, and Goya was paid 10,000 *reales*, or about £100, for it.
Lent by the Museo del Prado, Madrid.

75 Conde del Tajo

Canvas. 24 × 20 in. (60 × 50 cm.). **Coll:** Marqués de la Vega Inclán, Madrid; bought for the National Gallery of Ireland from Messrs. Sulley in 1908. **Exh:** R.A., Winter 1954–55 (359). **Lit:** Mayer, No. 429; Gaya Nuño, No. 935.

The style and dress suggest a date of *c.* 1795.
Lent by the National Gallery of Ireland, Dublin.

76 Francisco Bayeu y Subias

Canvas. 44⅛ × 33⅛ in. (112 × 84 cm.). **Coll:** Museo Nacional de la Trinidad, Madrid, 16.11.1866, from Andrés Molinero, descendant of Pedro Ibáñez; transferred to the Museo del Prado. **Lit:** Viñaza, No. LXXXVI; Araujo, No. 189; Loga, No. 178; Mayer, No. 211, Fig. 90; Beruete, I, p. 50, Pl. 14, No. 168; F. Pompey, *Goya*, repr. p. 80; Sánchez Cantón, p. 169, Fig. 25; Desparmet Fitz-Gerald, No. 357, Pl. 281; P. Gassier, *Goya*, Paris, 1955, p. 44; Du Gué Trapier, p. 12; Dino Formaggio, *Goya*, 1960, Pl. XXIII; De Salas, p. 25; E. M. Aguilera, *Goya*, Pl. 48; Prado, No. 721.

Painted August 1795. See Biographical Note, p. 127. For the likeness of the sitter in this posthumous portrait, and for the pose and general arrangement, Goya followed closely Bayeu's self-portrait in the Marqués de Toca Collection, and at the same time completely transformed Bayeu's competent, conventional design. This portrait is generally considered the masterpiece among the series of portraits he painted at this time in which grey and silvery tones predominate. Bayeu died on the 4th August 1795, and the portrait was unfinished when Goya exhibited it at the Academy later in the month. It was ordered by the sitter's daughter, Feliciana, and her husband, Pedro Ibáñez (married June 1795). Goya succeeded Bayeu as Director of Painting at the Academy. There is an earlier portrait (1786) in the Museo de Valencia.
Lent by the Museo del Prado, Madrid.

77 Don Bernardo de Iriarte

Canvas. 42½ × 33⅛ in. (108 × 84 cm.). An inscription in a space at the bottom of the canvas reads: *Dn Bernardo Yriarte Vice Prot*^{r} *de la R*^{l} *Academia de las tres nobles Artes, retratado por Goya en testimonio de mutua estimac*^{n} *y afecto, año 1797.* **Coll:** Groult Collection, Paris;

Drouais, Paris; bought in 1941 for the Musée des Beaux-Arts, Strasbourg. **Exh:** Basle, 1947; Paris, 1961–62; Paris, Musée des Arts Décoratifs, 1963. **Lit:** Lafond, No. 233; Loga, No. 358; Calvert, p. 142, No. 254; Beruete, *Retratos*, No. 221; Catalogue du Musée de Strasbourg, No. 180; Desparmet Fitz-Gerald, No. 375; J. Lassaigne, *Goya*, 1948, pp. 55–6; Sánchez Cantón, pp. 62 and 169 (referring to the painting now in the Metropolitan Museum, New York); A Vallentin, *Goya*, 1951, p. 175; Du Gué Trapier, pp. 9–10 (the Metropolitan Museum version, repr. Figs. 9, 10); Gaya Nuño, No. 954.

The sitter was 62 when Goya painted the present portrait. His career had been chiefly in diplomatic and government posts (he had been at the Spanish Embassy in London in 1760), but Goya would have known him for some years, since he had been an honorary member of the San Fernando Academy from 1774, and Goya had corresponded with him in the early 'nineties. Iriarte had a small collection of paintings and was particularly interested in portraiture. He owned fine self-portraits by Murillo and Mengs, and two of his paintings were auctioned with the Altamira Gallery in London in 1827. The present portrait was probably the one presented to the San Fernando Academy on the 1st November 1797, and admired for its likeness. But there is an equally fine version in the Metropolitan Museum, New York, with slightly freer lettering for the inscription. The latter can be roughly translated as follows: "Don Bernardo Yriarte, Vice-Protector of the Royal Academy of the three Noble Arts, painted by Goya as a token of their mutual friendship and esteem in the year of 1797."

Lent by the Musée des Beaux-Arts, Strasbourg.

78 Don Juan Antonio Meléndez Valdés

Canvas. 28×22 in. (73·3×57·1 cm.). The inscription in the oblong area at the bottom reads: *A Melendez Valdes su amigo Goya / 1797.* **Coll:** Francisco Azebal y Arratia, Madrid; Conde de Quinto; sold at the Conde de Quinto sale, Paris, 1862 (No. 45 in the catalogue); John Bowes, founder of the Bowes Museum. **Exh:** Madrid, 1846 (8); The Guildhall, London, *Spanish Exhibition*, 1901 (66); Grafton Galleries, London, 1913 (179); National Gallery, London, 1920–27; Burlington Fine Arts Club, 1928 (83); Leeds, *Yorkshire and Durham Colls.*, 1936 (35); National Gallery, London, *Spanish Painting*, 1947 (5); Agnews, *Pictures from the Bowes Museum*, 1952 (13); R.A., Winter 1954–55 (356), Pl. 23; Arts Council, 1959–60 (43); 1962–63 (49); Paris, 1961–62 (50) (repr.). **Lit:** Zapater, *Apuntes históricos*, p. 39; Viñaza, No. LIV; Araujo, No. 245; Osorio y Bernard, *Galería de artistas españoles del siglo XIX*, I, Madrid, 1870, pp. 319–20; Lafond, No. 163; Mayer, *Zeitschrift für bildende kunst*, Vol. XXIII, p. 104 (repr. Pl. 12); Mayer, *Geschichte* *der Spanischen Malerei*, II, p. 267; Beruete, *Revue de l'art ancien et moderne*, 1914, Vol. 35, p. 75; Loga, No. 275; Beruete, *Goya as portrait painter*, 1922, I, p. 86, No. 138; Mayer, No. 345; E. Harris, *Burl. Mag.*, January 1952, p. 23; Desparmet Fitz-Gerald, No. 378; Sánchez Cantón, pp. 62 and 169; Du Gué Trapier, p. 11, Pl. 13; Gaya Nuño, No. 951; G. Demerson, *Don Juan Meléndez Valdés et son temps*, Paris, 1962, pp. 205–6.

The sitter was a Spanish poet and lawyer some eight years Goya's junior. He may well have met the artist in Saragossa in 1790 when he was a Judge there, or have made his acquaintance through one of a number of mutual friends, among them Jovellanos. It has been suggested that the portrait may have been painted in the late spring or summer of 1797, when Meléndez was a relatively disappointed individual, having failed to secure the post of Public Prosecutor in April that year. This view is based on the somewhat melancholy expression on the poet's face. There were however several occasions and events which Meléndez might have wished to celebrate with a portrait in the course of the year, such as the publication of the first important collected edition of his poems (ready in April), or his appointment as Prosecutor to the municipal authorities in Madrid in October. July 1797 is also a possible time for the portrait to have been painted, since Meléndez read an Ode at the prize-giving of the San Fernando Academy on the 14th of that month, and would no doubt have met Goya on that occasion. There is a fine version of this portrait with the same inscription, in the possession of the Banco Español de Crédito, Madrid. And another in a private collection in Madrid with the legend *D. Melendez Valdes poeta español.* There is also a copy of one of these, without any inscription, by an unknown artist in the Biblioteca Nacional, Madrid.

Lent by the Bowes Museum, Barnard Castle.

79 The Witches' Sabbath ("*El Aquelarre*")

Canvas. 17⅛×12⅛ in. (43·5×30·5 cm.). **Coll:** Duke of Osuna, bt. 1798; Osuna sale, 1896, No. 84, bt. Duque de Tovar; Sr. Don José Lázaro Galdiano; Fundación Lázaro Galdiano, Madrid. **Exh:** Prado, 1928 (61), Pl. 27 (No. 34); Bordeaux, 1957 (67); Paris, 1961–62 (52), repr. in colour. **Lit:** Matheron ("Petits tableaux de la villa d'Osuna"); Yriarte, p. 145 ("Une caprice. Un bouc couronné de feuillage . . ."); Viñaza, Nos. 32–7; Araujo Sánchez, No. 63; Lafond, No. 16; Loga, No. 438, Pl. 38 ("Hexensabbat"); Calvert, No. 19, Pl. 256; Beruete, II, Nos. 178–81; Mayer, No. 548; Calleja, No. 63, Fig. 326; Desparmet Fitz-Gerald, I, No. 170, Pl. 137; II, p. 304; Sánchez Cantón, pp. 62–3, Pl. XXIX; José Camón Aznar, *Guía abreviada del Museo Lázaro Galdiano*, Madrid, 5th edn., 1960; Nordström, pp. 160ff., Fig. 78.

Painted 1795–98. One of six "witch subjects made for . . . La Alameda" ("*asuntos de Brujas que ha hecho para mi casa de campo de la Alameda*") for which on 29th June 1798 the Duke of Osuna approved payment to Goya of 6000 *reales*. On 26th April 1799 Goya signed a receipt of 10,000 *reales* for "seven paintings representing *The Meadow of San Isidro*, the *Four Seasons* and two other country subjects, which he made for the Cabinet of the Countess-Duchess" ("*siete Pinturas, que representan una la Pradera de Sn. Ysidro; quatro de las Estaciones del año; y dos asuntos de Campo, que hizo para el Gabin^{te} de la Condesa Duquesa . . .*"). At the time of Yriarte (*op. cit.*) there were altogether fifteen small paintings hanging in the Library of La Alameda, and one of the *Seasons*, *Autumn*, had already been sold. Thus there were at least three further small paintings not accounted for in the two documents mentioned. Certainly four of the witchcraft scenes were still with the Osunas and probably six. One is with the Ministerio de la Gobernación, another in the Fundación Lázaro Galdiano, Madrid, and another in Mexico. The remaining two are probably the "*El Hechizado por Fuerza*" in the National Gallery, London, and "*El burlador de Sevilla*", whose location is unknown, scenes from Antonio Zamora's plays of those titles, although these are not strictly "witch" scenes. The four paintings of witchcraft scenes were probably executed around 1795 to 1798, and correspond in subject-matter and in conception with the later plates of the *Caprichos* (completed 1799). The small paintings paid for in 1799 were painted some ten years before that date. It is not certain, although probable, that the witchcraft paintings were "made for the Alameda"; in the case of the paintings for the Duchess this certainly was not the case, for the paintings bought by her were sketches made for the royal tapestry cartoons. Already in January 1794 Goya had sent to Bernardo de Iriarte at the Academy of San Fernando eleven small paintings, "in which I have made observations which ordinarily there is not the opportunity to make in commissioned works, and in which fantasy and invention are given full rein" (including as a twelfth painting a *Madhouse*, possibly the panel that was in the Edmond Picart sale, Brussels, 26 February 1904, lot 10). This small series for the Osunas intensifies these observations.
Lent by the Fundación Lázaro Galdiano, Madrid.

80 Scene from "El Lazarillo de Tormes"

Canvas. 31½ × 25½ in. (80 × 65 cm.). Coll: the artist's son, Francisco Javier, 1812; Louis-Philippe of France, bt. from Francisco Javier (in the Galerie Espagnole of Louis-Philippe?: No. 102, *Lazarille de Tormes*, was a painting twice the height and width according to the 1838 catalogue); Louis-Philippe sale, Christie's, London, 1853, No. 171, bt. Colnaghi's, London; Duke of Montpensier?; Caumartin, Paris?; Maujean?; Marqués de Amurrio, bt. Bordeaux, 1923; Dr. Gregorio Marañón, presented by the Marqués; Sra. vda. Dolores Moya de Marañón, Madrid. **Exh:** Galerie Espagnole of Louis-Philippe? (No. 102 in 1838 catalogue); Madrid, 1961, No. LIX, Pl. LIX, for previous references; Paris, 1961–62, No. 87, repr. **Lit:** Yriarte? ("*Lazarille de Tormes*", with M. Caumartin, Paris, and as from the Galerie Espagnole du Louvre; "*deux personnages à mi-corps*"); Valentín de Sambricio, *Catálogo. Exposición . . .*, Madrid, 1961, No. LIX, for previous references; Sánchez Cantón, p. 128, Fig. 58; Xavier de Salas, article to appear in *Gazette des Beaux-Arts* (November 1963?), the manuscript made available for this catalogue.

Painted *c.* 1794–1804. Until the recent discovery of de Salas (see above) the painting was given the title "*El Garrotillo*" ("The Croup"), interpreting it as an illustration of the crude methods adopted at the time in the curing of the croup or diphtheria, and relating it to the *Dr. Arrieta and the Artist*, painted in 1820 and dedicated to the doctor who had nursed him through his severe illness towards the end of 1819. The painting was accordingly dated around 1820 or even later, in spite of stylistic indications of a much earlier date, observed by de Sambricio, *op. cit.* De Salas observes that the painting appears in the inventory of Goya's effects of 1812 among the items adjudicated to his son, Francisco Javier, as "*El Lazarillo de Tormes . . . con el no. 25 . . .*". The number "*25*" is marked on the painting, and also the "*X*" denoting the items that passed to the son. The provenance of the painting is clear down to 1853, when the painting passed through the Louis-Philippe sale at Christie's, and again from the time it was bought in Bordeaux by the Marqués of Amurrio, but it is likely that the painting in the Galerie Espagnole, which subsequently passed through one or more of the collections Montpensier, Caumartin and Maujean, was another and larger version of the same subject. Goya has chosen an early episode in the popular sixteenth-century Spanish classic, *El Lazarillo de Tormes*, in which the *pícaro*, Lazarillo, plays one of his tricks on his first master, a blind man. Arriving at an inn, his master gives him a piece of sausage to cook for him, which the lad eats himself, substituting for it a small turnip. Sitting down to his meal, his master soon realises the deception, and an argument follows, in which Lazarillo persistently swears his absolute innocence: "the wicked blind man . . . got up and grabbed me by the head . . . and like a good hound, he detected the scent, but to satisfy himself further . . . he forced open my mouth with his hand, and thrust in his nose, which was long and thin, and at the time had grown another few inches with rage . . ."

Lent by the Señora Viuda Doña Dolores Moya de Marañón, Spain.

81 Don Gaspar Melchor de Jovellanos

Canvas. 80¾×52⅜ in. (205×133 cm.). Signed on the paper in the sitter's hand: *Jovellanos / por / Goya.* **Coll:** heirs of Juan José Arias de Saavedra y Verdugo de Oquendo; Doña Antonia Botija y Verdugo; Marquesa de Villamejor; Duques de las Torres, Madrid; Vizcondesa de Irueste, Madrid. **Exh:** Madrid, 1900 (39); Madrid, 1928 (43); Bordeaux, 1951 (21); Paris, 1961–62 (51). **Lit:** Viñaza, No. LXXXIX; Araujo, No. 259; Tormo, p. 213; Julio Somoza, *Inventario de un jovellanista*, Madrid, 1901, pp. 204–7 (giving slightly larger measurements, i.e. 2·8×1·90); Lafond, No. 144; Loga, No. 261; Calvert, No. 166; Beruete, *Goya*, 1928, pp. 49–50 (repr. Pl. 16); Mayer, No. 323; Desparmet Fitz-Gerald, No. 372; Marqués de Lozoya, *Historia del arte hispánica*, V, 1949, Pl. VII; J. Lassaigne, *Goya*, p. 56; J. Adhémar, *Goya* (English ed.), Pl. 38; A. Vallentin, *Goya*, p. 177; Sánchez Cantón, pp. 63, 169, Pl. XI; Du Gué Trapier, 16–19 (repr. Fig. 20); Folke Nordström, *Goya, Saturn and Melancholy*, pp. 133–41, repr. Fig. 68; E. M. Aguilera, *La vida y los cuadros de Goya*, 1962, Pl. 43.

Two quite different portraits of Jovellanos have been attributed to Goya but this is the only one with any real claim to authenticity. The sitter's will reveals that it was painted in 1798 when Jovellanos was created Minister of Justice at the age of fifty-four, and the statue of the Goddess of Wisdom, Minerva, in the background is therefore particularly appropriate. But Jovellanos had been a friend and admirer of Goya's for some time before the portrait was painted, although he paid him 6000 *reales* (£60) for it. It was thanks to him that four religious paintings for the College of Calatrava at Salamanca had been commissioned from Goya in 1784. And Jovellanos had a copy of one of these (*The Immaculate Conception*) in his own collection. Later Goya used a passage from one of Jovellanos's verse satires as the caption for No. 2 of the *Caprichos.* One copy of the present portrait is known to have been made and was seen by Viñaza before 1887 in the possession of D. Mariano Santamera. It was shorter than the present portrait, measuring 1·90×1·40, and with abbreviated inscription. A notable feature of the portrait is the carefully curled hair of the sitter. Jovellanos is known to have taken great trouble over the appearance of his hair, and he refused to wear a wig even in a court of law. The portrait was engraved by B. Maura in 1884 and there was an earlier print in *El productor asturiano*, 1878, No. 23.

Lent by the Vizcondesa de Irueste, Spain.

82 Don Francisco de Saavedra

Canvas. 81½×47¾ in. (196×118 cm.). A strip about 4 in. wide has been added to the canvas on the left. Signed on the side of the table: *Savedra* [sic] / *por / Goya.* **Coll:** José María Cienfuegos, Gijon;

Alejandro Pidal (grandson of the sitter), Madrid; MM. Boussod et Valadon, Paris; Baron Denys Cochin; his sale, petit, Paris, 26.3.1919, No. 14, repr., bt. Knoedler; Marczell von Nemes; his sale, Galeries Frederic Muller, Amsterdam, 30.11.1928, bt. for Lord Lee; Viscount Lee of Fareham; Viscountess Lee of Fareham, at the Courtauld Institute of Art, Lee Bequest. **Exh:** Edinburgh Festival, 1951 (6); Basle, 1953 (15); R.A., Winter 1954–55 (355). **Lit:** Viñaza, p. 250; Beruete, II, p. 153, Pl. 59, and I, No. 242; Calvert, Pl. 52; Mayer, No. 409, Pl. 111; W. G. Constable, in *International Studio*, 1930, repr. in colour; Desparmet Fitz-Gerald, II, No. 371, Pl. 294 (cut), and pp. 275, 277, 315; Sánchez Cantón, pp. 63–4; Gaya Nuño, No. 953; Catalogue of the Courtauld Institute Galleries, 1960, No. 78; Catalogue of the Lee Collection, 1962, No. 79; Nordström, pp. 133ff., Fig. 69.

Painted in the spring or summer 1798. Saavedra was a liberal who was made Minister of Finance to Charles IV of Spain in November 1797, at the same time that his fellow liberal, Gaspar de Jovellanos, was made Minister of Justice. In March 1798 he succeeded Godoy as Secretary of State. Both were opposed to Godoy, and both virtually disappeared from public life in August 1798. Saavedra was formally dismissed in the following February. There is a companion portrait of Jovellanos (see No. 81), painted by Goya in the spring of 1798, and while engaged on it Goya was asked to make the portrait of Saavedra (cf. letter Goya to Martín Zapater). It is only known that the painter was not able to comply immediately with the request, but there can be little doubt that the portrait commemorating Saavedra's Ministry was made soon afterwards (see Sánchez Cantón, *op. cit.*).

Lent by Viscountess Lee of Fareham (at the Courtauld Institute of Art, Lee Bequest).

83 Sketch for the "Allegory of Spain, Time and History"

Canvas. 16½ × 12¾ in. (42 × 32 cm.). **Coll:** Juan Carnicero (presented by the artist), Madrid; Alejandro de Coupigny, Madrid; bt. Ralph H. Curtis for Horatio G. Curtis; gift of Mrs. Horatio G. Curtis. **Exh:** *Spanish Masters*, Copley Society, Boston, 1912 (40); *Painting, Drawings, Prints, from Private Collections in New England*, 1939 (60), repr.; *Paintings, Drawings, Prints: The Art of Goya*, Art Institute of Chicago, 1941 (59), repr.; *A Loan Exhibition of Goya*, Wildenstein & Co., New York, 1950 (13), repr.; *The nude in painting*, Wildenstein & Co., New York, 1956; *Goya, Zurbaran and Spanish Primitives: An Exhibition of Spanish Paintings*, The Syracuse Museum of Fine Arts, Syracuse, N.Y., and the Atlanta Art Association Galleries, Atlanta, Ga. (37); *Soldiers and Saints of Old Spain and New*, Joslyn Center of Liberal Arts, Omaha, Neb., 1963 (S19), repr.; *El Greco to Goya*, The Herron Museum of Art, Indianapolis, and Rhode Island School of Design, Providence, 1963, repr. **Lit:** *El grabador en aguafuerte*, Vol. II, 1875, No. 24, p. 21; Viñaza, No. 52; Lafond, No. 8; Loga, No. 80 (wrong dimensions); H. Stokes, *Goya*, 1914, p. 349, No. 469; Mayer, No. 87 (wrong dimensions); D. C. Rich, "*I always go straight to the Goyas*", *Magazine of Art*, XXXIV, No. 2, 1941, pp. 62–70, repr., p. 66; F. J. Sánchez Cantón, "*La Elaboración de un cuadro de Goya*", in *Archivo Español de Arte*, XVIII, No. 71, 1945, pp. 301–7, XIX, 1946, pp. 73–109; Martin S. Soria, *Goya's Allegories of Fact and Fiction*, *Burl. Mag.*, 1948, pp. 196–200, repr.; Desparmet Fitz-Gerald, I, No. 86; II, pp. 21, 239; Gaya Nuño, No. 947 (wrong dimensions).

Painted *c.* 1797–98. Time presents Spain by the hand; History, seated, records. A study for the large painting in the National Gallery, Stockholm. Another sketch for the painting is in a private collection in Paris (ex. collections Martín Zapater, etc.); Loga, Mayer and others confuse the different studies. In the final painting the figures of Spain and History are draped. Two red chalk drawings in the Prado, datable *c.* 1797, representing respectively a standing female nude similar to the corresponding figure in the painting, and the same woman with the winged figure of Time, seem to be connected with the painting. The painting "*El Tiempo*", included in the inventory of Goya's effects of 1812, is now identified as the painting in Lille museum. *Lent by the Boston Museum of Fine Arts.*

84 Majas on a Balcony

Canvas. 76¾×49½ in. (194·8×125·7 cm.). **Coll:** Francisco Javier de Goya, 1812?; the Infante Don Sebastián Gabriel de Borbón y Braganza; the Duke of Marchena, Madrid; H. O. Havemeyer, New York; the Metropolitan Museum of Art, New York, bequest of Mrs. H. O. Havemeyer, 1929, the Havemeyer Collection. **Exh:** Madrid, 1900 (112); *El Greco and Goya*, Knoedler Galleries, New York, 1912 (5); *The H. O. Havemayer Collection*, Metropolitan Museum of Art, New York, 1930 (65); *Francisco Goya*, Metropolitan Museum of Art, 1936 (14); *Art Treasures of the Metropolitan*, 1952–53 (126). **Lit:** Matheron ("*Manolas au balcon*"; the ex-collection Louis-Philippe version); G. Brunet, *Étude sur Francisco Goya*, Paris, 1865, p. 7; Yriarte, pp. 90, 146 ("*Les Manolas au balcon*"; the three versions: Duque de Montpensier, ex Louis-Philippe; Don Sebastián (the Metropolitan Museum version); and M. de Salamanca ("variant, possibly by Alensa", repr.); Harry B. Wehle, *A Catalogue of Italian, Spanish, and Byzantine Paintings*, Metropolitan Museum of Art, New York, 1940, pp. 248–50, repr. p. 249, giving previous references; Adhémar, Pl. 68; Desparmet Fitz-Gerald, I, No. 187, Pl. 148; II, p. 304; Sánchez Cantón, *Como vivía Goya*, in *Archivo-Español*, 194, pp. 73–109; Sánchez Cantón, pp. 92, 101–2, 145; Malraux, repr. p. 97; Gaya Nuño, No. 931.

Painted *c.* 1800–05. Two *majas* seated looking from a balcony and two *majos* standing behind. Matheron and Yriarte refer to them as *manolas* and not *majas*. Two paintings of this subject were included in the inventory of Goya's effects drawn up in 1812, where they are simply described as "young people (*jovenes*) on a balcony". Both passed to the artist's son (cf. Sánchez Cantón, *Como vivía Goya, op. cit.*). Three versions of the painting have appeared in the literature as by Goya: the Metropolitan Museum painting, certainly original; the close replica in the collection of Edmond de Rothschild, Paris, and originally from the Louis-Philippe Collection through that of the Duque de Montpensier; and the variant, probably not by Goya, but contemporary (Alenza?), from the collections of Serafín de la Huerta (cf. second Salamanca sale), de Salamanca and Groult, and sold at Galerie Charpentier, Paris, 24th May 1955, No. 626. There has been much confusion in the catalogues before Wehle, *op. cit.* Yriarte, *op. cit.*, says: "*. . . on connait trois originaux du même sujet; deux complètement authentiques: quant au troisième il a probablement été exécuté par Alensa. Le duc de Montpensier et l'infant don Sebastian possèdent les deux premiers, et M. de Salamanca possède le troisième . . .*". This is probably true; the ex-Montpensier version, however, still requires to be studied. Brunet, *op. cit.*, believed the painting to represent a spectators' box at a bull-ring. This does not seem to be necessary; the balcony was certainly important in the Madrid social scene. The painting is related in spirit and in style to Goya's decoration of the Church of San Antonio de la Florida, Madrid (in which the popular Madrid scene unfolds behind a similar simple balustrade), and to the subsequent portraits of *c.* 1800–06, including the two *Majas* (for this term, see No. 85).

Lent by the Metropolitan Museum of Art, New York (Bequest of Mrs. H. O. Havemeyer, 1929. The H. O. Havemeyer Collection).

85 La Maja Desnuda

Canvas. 38¼×74¾ in. (97×190 cm.). **Coll:** Godoy, Príncipe de la Paz, by 1st January 1808; Real Academia de San Fernando, Madrid; transferred to the Museo del Prado, 12.9.1901. **Lit:** Louis Viardot, *Musées d'Europe*, 1845; Yriarte, pp. 88–9, 131 ("La Maja nue"); Loga, No. 510, Pl. 49 (Loga and others include also a "Venus", which is probably the same painting); Calvert, No. 4 (with the *Maja Vestida*) Pl. 184; Beruete, II, No. 127; Mayer, No. 625, Pl. 150; Calleja, No. 293; Enriqueta Harris, *The Prado*, 1940, repr. p. 133 (and the *Maja Vestida*); Desparmet Fitz-Gerald, II, No. 389, Pl. 311; Sánchez Cantón, pp. 57–8, 74–6, Pls. LIV–LV; Prado, No. 742.

Painted *c.* 1800–05. A companion to *La Maja Vestida*. The first record of the two paintings is in the inventory of Godoy's effects dated 1st January 1808, made on the occasion of the sequestration of the Chief Minister's estate. In the inventory they were described as *Gitanas* ("gipsies"). Viardot in 1845 (*op. cit.*) first suggested that the two paintings portrayed the Duchess of Alba, a suggestion that continued to gain credence. Matheron in 1858 (*op. cit.*) mentions only a "*Femme couchée en costume de maja*" (the *Maja Vestida*) in the Royal Academy of San Fernando; Yriarte in 1867 (*op. cit.*) mentions a "*Maja*" (the *Maja Vestida*) on view in the Academy, and also a "*Maja nue*" (the *Maja Desnuda*) kept in a dark room, and recommended the two paintings be exhibited together. It is not known who was the sitter for the two paintings, but certainly she was the same for both, which differ from each other in significant respects only in the condition of dress or undress (the drapings of the couch are arranged differently in the *Maja Desnuda* to provide a foil to the nude figure). F. Alvárez de Sotomayor (cf. Prado cat.) considered that the head of the nude *maja* did not join her body comfortably, and concluded that the figure and head were painted separately, which may well be the case, but is not an argument against the figure and head being the same in both paintings. It is now generally agreed that the Duchess of Alba is not portrayed; the only evidence, however, against the romantically inspired theory is the difficulty in reconciling the likeness of the Duchess recorded in Goya's portraits of 1795 (cat. No. 41 in the present exhibition) and 1797, in certain drawings and in some plates of the *Caprichos*, with the features and figure portrayed in the two *Majas*. Stylistically the paintings are close to the portraits painted in the five to ten years after the decoration of the popular Church of San Antonio de la Florida in 1798, the nearest in style (and in pose) probably being the *Marquesa de Santa Cruz* of 1805, and it is just possible that they were painted in the life-time of the Duchess, who died on the 23rd July 1802 at the age of forty years. Whether painted of her or for her or otherwise, the idea of the commission could have been suggested by Velázquez' *Venus*, which was in the Duchess's possession, and was bought on her death by Godoy (now in the National Gallery, London)—certainly, Goya knew Velázquez' painting, and was inspired by it. Godoy could have acquired the two Goya paintings at the same time as the Velázquez, if they were, indeed, in existence at that time, and in the Duchess's possession. Currently, the theory most generally held is that Godoy himself commissioned the paintings, although it is no argument in support of this theory that the Duchess was out of favour with the Queen and—professedly at any rate—with the Queen's favourite, if as is generally agreed, the Duchess was not the sitter; and otherwise there is the curious letter from the Queen to Godoy, dated 21st March

1800, which appears to allude to some gallantry between the Duchess and the Queen's favourite: the Queen, after expressing her disgust with the Duchess who has just left her company, continues, "I believe you will not let it happen to you again, and I believe you are truly sorry about it" ("... *Bien creo no te sucedería ahora lo que antes; y también creo estás bien arrepentido de ello*"). On the 22nd November 1814 the General Depository of sequestrated property was asked by the Inquisitor General of the Court to deliver the "five obscene paintings" in deposit, "four of them belonging to Godoy"; and on the 15th December 1814 a denunciation was issued against Goya in respect of "two obscene paintings" in the Depository pertaining to Godoy's estate, one representing a "nude woman on a couch", and the other a "woman dressed as a *maja*", which was followed on the 16th May 1815 by an order to Goya to appear before the Tribunal to declare if they were by him, under what circumstances they were painted and for whom. Goya's reply, which could solve all the problems posed by these two masterpieces, has unfortunately not come to light.

There is no precise English equivalent to the term "*maja*". The *majo* and his female counterpart or companion, the *maja*, belonged to the artisan class of Madrid, and were distinguished by the ostentation of their dress and the independence—at its highest—of their behaviour. The special significance of the *majo* and *maja* of Goya's time was as a popular expression of opposition to French manners and dress, which under Bourbon rule had infiltrated the whole society. An expression, if not always sincere, of the growing democratic and national spirit towards the end of the eighteenth century was the assumption of the *maja* dress, on occasions, by ladies of aristocratic rank. The two *Majas* are certainly not ladies of the lower classes, even if they do not represent the Duchess of Alba; the Duchess herself was portrayed by Goya in *maja* dress (Hispanic Society of America), and so was the Queen (Prado, No. 728).
Lent by the Museo del Prado, Madrid.

86 La Maja Vestida

Canvas. 37½×74¾ in. (95×190 cm.). **Coll:** Godoy, Príncipe de la Paz, by 1st January, 1808; Real Academia de San Fernando, Madrid; transferred to the Museo del Prado, 12.9.1901. **Lit:** Louis Viardot, *Musées d'Europe*, 1845; Matheron (*Femme couchée en costume de Maja*); Yriarte, pp. 88–9, 131 ("La Maja"), repr., p. 88; Loga, No. 509, Pl. 49; Calvert, No. 4 (with the *Maja Desnuda*), Pl. 185; Beruete, II, No. 126, Pl. 24; Mayer, No. 624, Pl. 149; Calleja, No. 292; Enriqueta Harris, *The Prado*, 1940, repr. p. 133 (and the *Maja Desnuda*); Desparmet

Fitz-Gerald, II, No. 388, Pl. 310; Sánchez Cantón, pp. 57–8, 74–6, Pl. LIII; Prado, No. 741.

Painted *c.* 1800–05. Companion to the preceding, *q.v.*
Lent by the Museo del Prado, Madrid.

87 La Condesa de Chinchón

Canvas. 85×56¾ in. (216×144 cm.). **Coll:** by descent in the family of the sitter in the Palacio de Boadilla del Monte. **Exh:** Prado, Madrid, 1928; Museo de Arte Moderno (*Exposición de Retratos exemplares del siglo XVII y XIX*), Madrid, 1946; *Goya*, Madrid, 1961 (15). **Lit:** *Catálogo de las pinturas existentes en el Palacio de Boadilla del Monte*, n.d., No. 231; Viñaza, No. XLII; Lafond, No. 51; Loga, No. 156; Beruete, *Retratos*, pp. 92–4, No. 67; Beruete, *Conferencias de Arte*, Madrid, 1924, p. 293; *Colección de 449 reproducciones . . . de Goya*, Figs. 82–3; Ezquerra del Bayo y Pérez Bueno, *Retratos de mujeres españolas del siglo XIX*, Madrid, 1924, p. 38; Mayer, No. 187; Juan de la Encina, *Goya en zig-zag*, p. 86; Desparmet Fitz-Gerald, No. 308; Jean Adhémar, *Goya* (English ed., 1948), repr. in colour, Pl. 49; Marqués de Lozoya, *Historia del arte hispánico*, V, 1949, Fig. 25; Sánchez Cantón, p. 71; R. Delevoy, *Goya* (English ed., 1954), repr. in colour, Pl. IV; Pierre Gassier, *Goya*, p. 69 (repr. in colour, p. 67); X. de Salas, *Goya*, 1962, p. 15.

The subject was the daughter of the Infante Don Luis and the wife of Godoy. Goya had painted her as a child two years old and again when she was four in the group painting of the Infante's family (No. 52). She was just twenty-one when the present portrait was painted in 1800. Letters from María Luisa to Godoy show that Goya was working on the painting between the 22nd and the 25th April, and the King and Queen wanted him to begin the famous Royal Family portrait as soon as it was satisfactorily completed. The letters also reveal that the Condesa was pregnant at the time, a fact which is only very delicately suggested in Goya's portrait by the lines of the dress, and perhaps also by the wheat-ear decorations the subject wears in her hair. A ring with a large cameo-portrait presumably of the Prince of Peace is prominent on the Condesa's right hand. There is a classical simplicity in the way in which the lines of the sitter's hair are echoed lower down by the arms and again by the hem of the dress. The painting is undoubtedly one of Goya's most sensitive female portraits.
Lent by the Duque de Sueca, Spain.

88 Don Carlos María Isidro

Canvas. 31⅛×23⅝ in. (74×60 cm.). **Coll:** Museo del Prado, No. 731. **Lit:** Viñaza, No. V; Araujo, No. 180; Loga, No. 97 (d); Mayer, No. 109; Beruete, *Goya*, 1928, p. 57; Desparmet Fitz-Gerald, No. 396, Pl. 319;

Sánchez Cantón, pp. 71–2, 170 (repr. between pp. 84–5); X. de Salas, *La familia de Carlos IV.*

Goya started work on the oil sketches for the portrait of Charles IV's family, to which No. 88 belongs, immediately after finishing the portrait of the Condesa de Chinchón, Godoy's wife, in 1800 (see No. 87). All the sketches were completed towards the end of June. The Infante Don Carlos María Isidro stands on the extreme left, in front of Goya himself, in the family group.
Lent by the Museo del Prado, Madrid.

89 El Conde de Fernán Núñez

Canvas. 83⅛ × 54 in. (211 × 137 cm.). Signed and dated on the right: *Goya f 1803.* **Coll:** Dukes of Fernán Núñez. **Exh:** Madrid, 1928; Museo de Arte Moderno, Madrid, 1946; Granada, 1955; Bordeaux, 1956. **Lit:** Yriarte, p. 135; Viñaza, No. CXLII, Araujo, No. 175; Lafond, No. 101; Loga, No. 210; Beruete, *Retratos*, 1916, pp. 96–9, No. 206; Beruete, *Conferencias de arte*, p. 296; Beruete, "Spanish Paintings" in *The Studio*, 1921, No. 27; *Colección de 449 reproducciones de . . . Goya*, Fig. 147; Mayer, No. 256; M. Herrera, "La familia del VI Conde Fernán Núñez por Goya", in *Archivo Español de Arte*, Madrid, 1927, No. 7, pp. 97–8; J. de la Encina, *Goya en zig-zag*, p. 84; Marqués de Lozoya, *Historia del arte hispánico*, V, Pl. VI, Fig. 27; Desparmet Fitz-Gerald, No. 429; Sánchez Cantón, pp. 78–9, 170; Pierre Gassier, *Goya*, 1955 (detail repr. p. 75); E. M. Aguilera, *La vida y los cuadros de Goya*, 1962, Pl. 53; José de Castro Arines, *Goya*, Madrid, 1962 (repr.).

The Conde was twenty-four years old and gentleman-in-waiting to the King at the time the portraits of himself and his wife were painted. Later he became a diplomat and was Ambassador in London in 1812 before moving on to Paris in 1817. The Count was noted for his elegance and this is admirably reflected in Goya's portrait of him. The manner of the painting is somewhat reminiscent of Gainsborough, but Goya's habit of sketching the landscape in the background with very little detail is a departure from the practice of the English school, although it serves to throw the main subject of the portrait into relief. The inscription on the back of the canvas reads "El Excmo. Sr. Don Carlos José / Gutierrez de los Rios y Sarm^{to} Conde de Fernán Núñez / de edad de 24 años. Pintado por Goya". The pair to this portrait is No. 90.
Lent by the Duquesa Viuda de Fernán Núñez, Spain.

90 La Condesa de Fernán Núñez

Canvas. 83⅛ × 54 in. (211 × 137 cm.). Signed and dated: *Goya f. a 1803.* **Coll:** Dukes of Fernán Núñez. **Exh:** Madrid, 1828; Museo de Arte Moderno, Madrid, 1946; Granada, 1955; Madrid, 1961 (12).

Lit: Yriarte, p. 135; Viñaza, No. CXLI; Araujo, No. 176 (with incorrect description); Lafond, No. 166; Loga, No. 282; Beruete, *Retratos*, 1916, p. 96, No. 207; *Colección de 449 reproducciones de . . . Goya*, Fig. 65; Mayer, No. 257; Desparmet Fitz-Gerald, No. 430; Sánchez Cantón, pp. 79, 170; E. M. Aguilera, *La Vida y los cuadros de Goya*, 1962, Pl. 52.

On the back of the canvas there is the following inscription: "La Excma Sra. Doña María Vicenta / Solís Lasso de la Vega Condesa de / Fernán Núñez de edad de 23 años / año 1803." The portrait is the pair to No. 89, and was painted five years after the subject's marriage to the 7th Count. Lady Holland described the Countess as "a very foolish little woman", and her husband seems largely to have ignored her. There was a scandal in 1803 or 1804, and when the Count came to London in 1812 he left his wife behind and lived with the Duchess of Hijar.

Lent by the Duquesa Viuda de Fernán Núñez, Spain.

91 Doña Joaquina Candado

Canvas. 68⅞×46½ in. (175×118 cm.). **Exh:** Madrid, 1939; Stockholm, 1959 (144); Madrid, 1961 (XXXV); Paris, 1961–62 (58). **Lit:** Yriarte, p. 147; Viñaza, No. CXXIII; Araujo, No. 263; Tormo, *Las pinturas de Goya*, 1900, p. 594; id., *Varios estudios de artes y letras*, 1902, p. 212; Lafond, No. 89; Loga, No. 188; M. González Martí, "Goya y Valencia" in *Forma*, Barcelona, 1908, III, pp. 3–31; id., in *Museum*, 1913, III, pp. 429–50; Beruete, *Retratos*, 1916, p. 42, No. 173; id., "Las majas de Goya" in *Conferencias de Arte*, 1924, pp. 227–50; Mayer, No. 224; M. González Martí, "Goya en Valencia" in *Boletín de la Sociedad Española de Excursiones*, 1928, pp. 41–6; *Colección de 449 reproducciones de . . . Goya*, Fig. 64; Desparmet Fitz-Gerald, No. 434; Sánchez Cantón, pp. 45, 79 (repr. Pl. XLIX).

The traditional story behind the present painting was that it represented a lady who was Goya's mistress in Valencia in 1790 when he went with his wife to that city for the sake of her health. In fact, the dress worn by the lady was already recognised by Viñaza in 1887 as early nineteenth century, and the similarity between the pose of the sitter and that of the Condesa de Fernán Núñez painted in 1803 (see No. 90) has led critics to date the painting in 1803 or 1804 and discount the legends about the sitter.

Lent by the Real Academia de Bellas Artes de San Carlos, Valencia.

92 Gumersinda Goicoechea

Oil on copper, 3 in. diameter (7.6 cm.). **Coll:** Bosch, Barcelona. **Exh:** Madrid, 1913 (151). **Lit:** E. Lafuente, *Antecedentes . . . de Goya*, 1947, p. 38, Fig. 6; M. S. Soria, "Las miniaturas y retratos-miniaturas de Goya" in *Cobalto* 49, fasc. 2, Barcelona, 1949; Sánchez Cantón, pp. 80, 170 (repr. Fig. 30).

This miniature portrait of Goya's daughter-in-law was one of at least five miniatures painted on copper by the artist in 1805 and 1806. A pair of miniatures of Goya's son and his wife were formerly in the collection of the Marqués de Pidal, and two others, of Gumersinda's younger sisters, Gerónima and Cesárea, are in the Rhode Island School of Design, Museum of Art. These are the only circular miniatures on copper known to have been painted by Goya. All three sisters are shown wearing similar head-dress. Gerónima, like Gumersinda, in the present miniature, faces to the right. And Cesárea, painted in 1806, faces to the left. The girls' mother was drawn by Goya in 1805 (see No. 98). There is a fine full-length portrait of Gumersinda of about 1806 in the collection of the Vicomtesse de Noailles, Paris, and Araujo Sánchez records a bust portrait in profile dated 1805 which had been engraved by Flameng.

Lent by Professor Don Xavier de Salas, Spain.

93 Lady with a Fan

Canvas. 40½×32¾ in. (103×83 cm.). **Coll:** Javier Goya; Marqués de Salamanca; sale of the Salamanca Collection, Paris, 3rd–6th June 1867, No. 177; Alphonse Oudry sale, Paris, 16th April 1869, No. 135; Edwards sale, Paris, 7th March 1870, No. 30; Ed. Kums sale, Amsterdam, 17th May 1898, No. 142; bt. by the Louvre. **Exh:** Bibliothéque National, Paris, 1935 (353); Metropolitan Museum, New York, 1936 (12); Orangerie, Paris, 1938 (13); Montauban, 1942 (35); Paris, 1961–62 (67); Musée des Arts Décoratifs, Paris, 1963 (118). **Lit:** Yriarte, p. 135; Viñaza, No. XCLVI or XCLVII; M. Nicolle, "Les récentes acquisitions du Musée du Louvre" in *Revue de l'art ancien et moderne*, VII, 1900, pp. 297–8; Lafond, No. 260; Loga, No. 401; H. de Chennevières, in *Gazette des Beaux-Arts*, XCIII, 1903, pp. 495–6 (repr.); R. Oertel, *Goya*, p. 85; H. Roujon, *Goya*, Paris, 1913, Pl. III; S. de Ricci, *Description raisonnée des Peintures du Louvre, Italie et Espagne*, 1913, No. 1705A; L. Hautecoeur, *Musée Nationale du Louvre, Catalogue des peintures . . . École espagnole*, Paris, 1926, No. 1705A; Beruete, *Goya*, 1928, p. 82, Pl. XXX; R. Oertel, *Goya*, 1929, pp. 59, 65 (Fig. 51); Terrasse, *Goya*, 1931, Pl. 75; Meyer, No. 505; B. Fleischmann, *Goya*, Vienna, 1933, Pl. 42; G. Pillement, *Goya*, n.d. (1938), Fig. 29; F. Pompey, *Goya, su vida y sus obras*, 1945, p. 152; J. Adhémar, *Goya*, Pl. 53; J-L. Flecniakoska, "Oeuvres de Goya figurant dans les collections publiques françaises" in *Bulletin hispanique*, LII, 1950, p. 81, No. 3; Desparmet Fitz-Gerald, No. 466, Pl. 385; C. Roy, *Goya*, Paris, 1952, p. 129; Gaya Nuño, No. 1056; M. Serullaz, *Goya*, Barcelona, 1959, Pl. 12; X. de Salas, "Goya in Paris", in *Burl. Mag.*, 1962, p. 106.

The sitter has recently been identified as Goya's daughter-in-law, Gumersinda Goicoechea, by X. de Salas (*op. cit.*). The probable date of the painting is, in his view, 1806 or 1807. Nicolle and others put it as late as 1817; Adhémar as early as 1800. See also No. 92.

Lent by the Musée du Louvre, Paris.

94 Doña Antonia Zárate

Canvas. 40¾ × 32¼ in. (103·5 × 81·9 cm.). **Coll:** Doña Adelaide Gil y Zárate, viuda de Albacete, Madrid; Knoedler & Co.; purchased by Sir Otto Beit, *c.* 1911. **Exh:** Madrid, 1900 (47); London, Grafton Gallery, 1911 (52); R.A., Winter 1920–21 (129); Burlington Fine Arts Club, London, 1928; Arts Council, London, 1946 (7); South Africa National Gallery, Cape Town, 1948; Basle, 1953 (23); Stockholm, 1960 (146); Paris, 1961–62 (60). **Lit:** Viñaza, No. LVI; Araujo, No. 244; Tormo, p. 213; Lafond, No. 237; Loga, No. 361; *The Connoisseur*, 1902, p. 116 and Fig. 79; Calvert, p. 142, No. 256; Bode, *Catalogue of the Beit Collection*, 1913; Beruete, *Goya*, 1928, p. 65; Mayer, No. 237; Desparmet Fitz-Gerald, No. 446; Lassaigne, p. 59; Sánchez Cantón, p. 104; Gaya Nuño, No. 1016; L. W. Havemeyer, *Sixteen to Sixty*, New York, 1961, pp. 132–3; Vyvyan Holland, *Goya*, 1961, p. 92, repr.; E. M. Aguilera, *La vida y los cuadros de Goya*, Pl. 55 (as Unknown Lady).

The sitter was one of the leading actresses of her times, and one of several stage personalities painted by Goya (among them Maiquez and "La Tirana"). The present portrait is the earlier of two which Goya painted of this subject and is usually dated around 1805 when the sitter would have been thirty years old. The later portrait in the Howard B. George Collection in Washington is thought to have been painted shortly before she died, which was in 1811. The settee as a background to the sitter is also found in Goya's portrait of General Queraltó (1809).

Lent by Sir Alfred Beit, Bt., Eire.

95 Don Pantaleón Pérez de Nenín

Canvas. 81⅛ × 49¼ in. (206 × 125 cm.). An inscription on the scabbard of the officer's sabre reads: *D^n Pantaleon Perez de Nenin. Por Goya 1808.* **Coll:** Don Pedro Labat y Arrizabalaga, Madrid; Banco Exterior de España, Madrid. **Exh:** Madrid, 1900 (96); Madrid, 1913 (146); Madrid, 1928 (84); Stockholm, 1960 (145); Paris, 1961–62 (65). **Lit:** Tormo, "Las pinturas de Goya" in *Revista de la Asociación artístico-arqueológica barcelonesa*, Barcelona, 1900, p. 596; id., *Varios estudios de artes y letras*, 1902, p. 217; Lafond, p. 135, No. 185; Loga, No. 303; Calvert, Pl. 87; Beruete, *Retratos*, 1916, p. 104, No. 234;

Colección de 449 reproducciones de . . . Goya, Fig. 95; Mayer, No. 384; Desparmet Fitz-Gerald, No. 464; Lafuente Ferrari, *Antecedentes . . . .*, p. 118; J. Adhémar, *Goya*, Pl. 76; Sánchez Cantón, p. 98.

Pérez de Nenín seems to have come from Bilbao and was appointed Major General in the army raised in that city and its surroundings during the uprising of 1808. It has been suggested that Goya may have had Reynolds' portrait of Louis-Philippe d'Orleans in mind when working on the present painting. He could have known Reynolds' work through an engraving.

Lent by the Banco Exterior de España, Madrid.

96 Allegory of the Town of Madrid

Canvas. 102¼ × 76¾ in. (260 × 195 cm.). **Coll:** Ayuntamiento de Madrid, Madrid, from 1810. **Exh:** Madrid, 1961 (1), Pl. I, giving previous references; Paris, 1961–62 (69), repr. **Lit:** F. Pérez y González, *Un cuadro . . . de historia. Alegoría de la Villa de Madrid*, 1910; Valentín de Sambricio, *Catálogo. Exposición . . . .*, Madrid, 1961, No. 1, giving previous references.

Painted 1810. The figure of Madrid rests her right hand against the shield bearing the arms of the city, and points with her left hand to a medallion, held by two winged figures, originally with Goya's portrait of Joseph Bonaparte and now bearing the legend "*DOS DE MAYO*" ("2nd of May"; referring to the popular uprising against the French occupation of Madrid in 1808, the events depicted by Goya in his two masterpieces, the *Dos de Mayo* and *Tres de Mayo*). On the 23rd December 1809, in the year following Joseph Bonaparte's usurpation of the Spanish throne, the Town Council of Madrid decided to have made "by the best painter" a portrait of "our Sovereign" (Joseph Bonaparte, José I of Spain), delegating the task of finding a painter to Tadeo Bravo de Ribera (of whom Goya had made a portrait in 1806), who advised the Council on the 27th February 1810 that he had entrusted the execution to Goya, "without doubt the most able and outstanding painter", who had already composed the painting using for the head of the King (absent at the time) an engraving made in Rome. The painting turned out to be more than a portrait of the King, whose bust-length likeness appeared on the medallion. After the liberation of Madrid from the French in August 1812, the portrait was over-painted and substituted by the word *Constitución* (the Government that took over power), which later in the year, on the return of the French, was replaced by another portrait of the King. In 1813 this was again substituted by the word *Constitución*, which in its turn was replaced by a portrait of Ferdinand VII on the return of the Spanish King to the Throne in 1814, a better portrait being ordered from Vicente López, the *Primer Pintor de Cámara* (Goya also continued to enjoy this title), in 1823, the first being found unsatisfactory. In 1842 this portrait gave place to the words *El Libro de la Constitución*, only to be followed soon afterwards by the decision to recover the original portrait of José I, a task entrusted to Vicente Palmaroli, who found only vestiges of Goya's work remaining, whereupon it was decided to paint in the legend *DOS DE MAYO*, appropriately celebrating the popular Madrid uprising against the usurper. The figure of Madrid is similar in conception to that of Spain in Goya's allegorical painting *Spain, Time and History*, and is that of Goya's "Truth". A similar figure appears in the engraved series of *Las Desastres* as "Truth"; and in the drawings and painted sketch for *Spain, Time and History* (No. 83 in the present exhibition) the figure is shown naked (and see No. 181). The simple and open presentation of the figure is one Goya preferred for many of his more individual and effective portraits (e.g., *The Osuna Family*, *Doña Tadea Arias de Enríquez*, and *Ramón Satue* (Nos. 68, 74, and 115 in the present exhibition), and the Royal Family portrait of 1800).

Lent by the Ayuntamiento de Madrid, Madrid.

97 Don Martín de Goicoechea

Canvas. 32¼×23¼ in. (82×59 cm.). Signed and dated: *D. Martin de Goicoechea P^{r} Goya 1810.* **Coll:** Marqués de Casa Torres, Madrid; Marquesa Viuda de Casa Riera. **Exh:** Madrid, 1928 (27). **Lit:** Loga, No. 229; Mayer, No. 284a; Beruete, *Goya*, 1928, p. 75; Desparmet Fitz-Gerald, No. 477, Pl. 391; Sánchez Cantón, pp. 103, 171 (repr. Pl. LXIII).

One of a pair of portraits of the parents of Goya's daughter-in-law. The marriage had taken place in 1805, and Don Martín de Goicoechea was then in business in Madrid. Conceivably he was Aragonese like the artist, who had painted another person of the same name in Saragossa in 1788. In 1815 Don Martín had his business premises in the Calle de las Carretas where Goya had other friends.

Lent by the Marquesa Viuda de Casa Riera, Spain.

98 Doña Juana de Galarza

Canvas. 32¼×23¼ in. (82×59 cm.). Signed and dated: *D^{a} Juana Galarza por Goya 1810.* **Coll:** Marqués de Casa-Torres, Madrid; Marquesa Viuda de Casa Riera. **Exh:** Madrid, 1928 (25). **Lit:** Loga, No. 230; Beruete, I, p. 130, No. 260; Mayer, No. 286a; Desparmet Fitz-Gerald, No. 471, Pl. 390; Sánchez Cantón, pp. 103, 171, Pl. LXII.

The pair to No. 97. Goya had drawn his son's mother-in-law earlier in 1805 and had made miniature portraits on copper of the sitter's daughters the same year (see No. 92).

Lent by the Marquesa Viuda de Casa Riera, Spain.

99 The Water-carrier (*La Aguadora*)

Canvas. 26¾ × 19¾ in. (68 × 50 cm.). Coll: the artist's son, Francisco Javier, 1812; possibly acquired by Alois Wenzel, Austrian envoy in Madrid; Prince Kaunitz, Vienna, by 1820; Prince Esterhazy, Budapest, bt. from Artaria, dealer, Vienna, 1822. Lit: Loga, No. 554, Pl. 80; Calvert, Pl. 187; Beruete, II, No. 230, Pl. 51; Mayer, No. 677, Pl. 277; Klingender, p. 209, Pl. 116; Desparmet Fitz-Gerald, I, No. 240 (the version in Mexico, mentioning the Budapest painting), Pl. 191; Sánchez Cantón, p. 102, Pl. 69; *Bolsaja Szovjetszkala Enciklopedija*, XI, Moscow, 1952, pp. 586ff; Levina, repr. in colour opposite p. 308; Gaya Nuño, No. 1063; Budapest catalogue, No. 760, Pl. 137, giving other references.

Painted *c.* 1810–12. This painting and the following, *The Knife-grinder*, were included in the inventory of Goya's effects drawn up in 1812, among the items adjudicated to Francisco Javier, the artist's son, as "A Water-carrier with its companion" (*una aguadora y su compañero con el número trece*). The two paintings are certainly of the same date, and could hardly have been painted much before 1812: the Budapest catalogue gives the date "first half of 1810"; most authorities, until Sánchez Cantón disclosed that the paintings existed in 1812 (Sánchez Cantón, *Como vivía Goya*, in *Archivo Español*, 1946, pp. 73ff., Figs. 16 and 17), dated the paintings in 1815–20, relating them to the much larger and more finished *The Forge* (Frick Collection), a painting very similar in conception. Klingender remarks that the three paintings "belong to the most important pictures of manual workers produced during the nineteenth century". A replica, or copy, of *The Water-seller* is in the Academia de San Carlos, Mexico City (Desparmet Fitz-Gerald, No. 240, Pl. 191; Gaya Nuño, No. 1064). A related drawing passed through the Koenig sale, Sotheby's, 1957, to Mme. Beres, Paris, with Goya's curious inscription: *lastima es q.e no te ocupes en otra cosa* ("it is a pity you do not do anything else"). The two paintings present a refreshing interlude in his work during the War of Independence when he was more especially engaged upon his engraved series of *Desastres*, and paintings inspired by the war. X-rays show beneath each of these two paintings another painting of flowers in a vase (cf. Budapest catalogue).

Lent by the Szépmüvészeti Múzeum, Budapest.

100 The Knife-grinder (*El Afilador*)

Canvas. 26¾ × 19¾ in. (68 × 50 cm.). Coll: the artist's son, Francisco Javier, 1812; possibly acquired by Alois Wenzel, Austrian envoy in Madrid; Prince Kaunitz, Vienna, by 1820; Prince Esterhazy, Budapest, bt. Kaunitz sale, Vienna 1820. Lit: Loga, No. 530;

Calvert, Pl. 186; Beruete, II, No. 231, Pl. 52; Mayer, No. 648, Pl. 276; Klingender, p. 209, Pl. 115; Desparmet Fitz-Gerald, I, No. 248, Pl. 198; Sánchez Cantón, Pl. 102; Levina, repr. p. 306; Gaya Nuño, No. 1086; Budapest catalogue, 1954, No. 763, Pl. 136.

Painted *c.* 1810–12. This painting is certainly the "companion" to *The Water-seller*, identical in conception, style and size, mentioned in the inventory of 1812 (see the preceding).
Lent by the Szépmüvészeti Múzeum, Budapest.

101 An Episode of the War of Independence

Panel. 12×15½ in. (30·5×39·5 cm.). **Coll:** ?the artist's son, Francisco Javier, Madrid; Constantino Ardamar, Madrid; E. A. Lafitte, Madrid; Bosch, Barcelona. **Exh:** *A loan exhibition of Goya*, Wildenstein, New York, 1950 (37); Arts Council, 1959 (195). **Lit:** Araujo Sánchez, p. 100, No. 89; Lafuente, p. 37, Pl. 5; Sánchez Cantón, p. 92, note 10.

Painted 1808–12. The painting is closely related in subject, conception and style to certain plates of the *Desastres de la Guerra* (in the present exhibition, see No. 11, cat. No. 234), and to the series of small paintings illustrating events inspired by the War of Independence in the collections of the Marqués de la Romana, the Conde de Villagonzalo and others. A version is mentioned by Mayer in the collection of the dealer J. Böhler, Munich, together with another of the same series (Mayer, Nos. 78, the present subject, and 79, Figs. 211 and 210), and Desparmet Fitz-Gerald describes two paintings, in the possession of Lafitte in 1906, that could be the same two subjects (Desparmet Fitz-Gerald, I, Nos. 233–4, as "*Attaque de Bandits*", each 31×39 cm.). In the Carvalho collection a version of Mayer, No. 79, existed. In the inventory of Goya's effects, dated 1812, an item of twelve paintings of the "Horrors of War" appeared in the list allocated to the artist's son.
Lent by Professor Don Xavier de Salas, Spain.

102 Interior of a Prison

Copper. 16¾×12½ in. (47·7×31·7 cm.). **Coll:** Sr. Don Xavier de Quinto (later Conde de Quinto), Madrid, by 1846; bt. John Bowes (the founder of the Bowes Museum) at the Quinto sale, Paris, 1862, No. 48; the Bowes Museum, Barnard Castle. **Exh:** Madrid, 1846 (50) (as from the Quinto Collection, Madrid); R.A., Winter 1962 (206), with previous references; *Pictures from the Bowes Museum*, Arts Council, 1962–63 (50). **Lit:** Sir Philip Hendy, *Spanish Painting*, 1946, p. 28; Enriqueta Harris, in *Burl. Mag.*, Jan. 1952, p. 23; Gaya Nuño, 1958, No. 999;

J. Mayne, in *L'Oeil*, No. 55–6, 1959, p. 17, repr.; Martin J. Soria, *Spanish Paintings in the Bowes Museum*, in *Connoisseur*, Aug. 1961, pp. 30–7.

Painted *c.* 1810–15. Related in style to the small paintings at Besançon, Nos. 103 and 104 in the present exhibition; and related in style and subject to such paintings as the *Plague Hospital*, among the small paintings in the collection of the Marqués de la Romana, apparently inspired by the events of the War of Independence (1808–14). The Marqués de la Romana painting and the present painting appear to be later than the *Madhouse*, ex-Picart collection (see note to No. 79), possibly one of the paintings sent by Goya in January 1794 to Iriarte, which initiated this type of subject. The later paintings gain in intensity of treatment. Goya tells Iriarte that he had witnessed such actions as he portrayed in the *Madhouse*, and it is likely that the artist would have taken the opportunity of visiting the prisons and hospitals (epidemics were a natural consequence of the War of Independence, and hospital scenes of victims of the war appear in the *Desastres*). There are a number of wash-drawings, some datable 1819, and three etchings of prisoners similar to those that appear in this painting.

Lent by the Bowes Museum, Barnard Castle.

103 The Martyrdom of the Saints Jean de Brébeuf and Gabriel Lallemant at the hands of the Iroquois Indians—I

Panel. 12¼×17¾ in. (31×45 cm.). Coll: Jean Gigoux, Paris, by 1867, cf. Yriarte, *op. cit.*; presented to the Musée des Beaux-Arts, Besançon, 1896. Exh: *Goya*, Orangerie, Paris, 1938 (14, 15); *L'Espagne des peintres*, Toulouse, 1950 (10, 11); Bordeaux, 1951 (26, 27), ("Les Cannibales"), Pls. 8, 9; Madrid, 1951 (10, 11, "Los Canibales"), Pl. 2 ("Martirio" and "Canibales"); Biennale, Venice, 1952 (65, 66); Kunsthalle, Basle, 1953 (19, 20); Bordeaux, 1956 (120, 121, "Mort de l'Archevéque" and "Les Cannibales"); Stockholm, 1959–60 (149, 150); *Besançon, Le plus ancien Musée de France*, Musée des Arts Decoratifs, Paris (61, 62); Paris, 1961–62 (74, 95); *Les Aspects insolites et tragiques de l'Art moderne*, Rennes, 1962 (1, 2); *Trésors de la peinture espagnole. Eglises et Musées de France*, Musée des arts Décoratifs, Paris, 1963 (120, 121). Lit: Yriarte, p. 151 (as "Archevéque de Québec" and "J'en ai mangé", respectively); A. Estignard, *Jean Gigoux, sa vie, ses oeuvres, ses collections*, 1895, p. 110; Lafond, Nos. 86, 87; Calvert, Nos. 46, 47 (as "Cannibal scene"; with Calvert and a number of authors the numbers are transposed); Loga, Nos. 581, 582 ("Cannibals", as on copper; Loga and a number of authors give identical sizes to the two panels); Mayer, Nos. 706, 707 ("Cannibals");

Desparmet Fitz-Gerald, I, Nos. 249, 250, Pls. 199, 200, and II, p. 307; Sánchez Cantón, p. 115; Malraux, repr. scene II, p. 106 ("Cannibals"); J. Adhémar, *Goya*, Paris, Pl. 77 (scene II); Gaya Nuño, Nos. 1083, 1984 ("Archbishop of Quebec assassinated by savages", "Cannibals preparing to devour the remains"), Pls. 269, 270.

Painted 1812–18. Companion to No. 104. Sánchez Cantón, *op. cit.*, points out that the date of the painting precludes the possibility of an Archbishop of Quebec being the victim (first Archbishop, Mgr. de Plessis (1819), died a natural death), and suggests a possible confusion with the martyrdom of the Jesuits Jean de Brébeuf and Gabriel Lallemant by the Iroquois. Jean de Brébeuf landed in Canada in 1625, where (with a stay in France 1629–33) he lived and worked among the natives, later as head of the Jesuit Mission, until 16th March, 1649, when, with Lallemant, he was subjected to torture and killed by the Iroquois. The five Jesuit martyrs of his mission (Brébeuf himself, Lallemant, Antoine Daniel, Charles Garnier and Noël Chabanel, martyred on different occasions from 1648 to 1649) were not canonised until 1930. A print published in Paris in 1690 depicts these martyrdoms, but bears no pictorial relationship with Goya's paintings. Contemporary accounts may have exaggerated the event, for the Iroquois did not practise cannibalism (Sánchez Cantón). It is not, however, absolutely clear that the second painting represents cannibals. The paintings would seem certainly to antedate the "black paintings" of the "Quinta del Sordo" (the "House of the Deaf Man", Goya's country house), datable in 1819 or soon afterwards, and to have much in common with the small paintings of atrocities of war, and other scenes of murder and rape by savages and vandals, painted during and after the War of Independence (especially close are certain small paintings in the collections of the Marqués de la Romana, and the Conde de Villagonzalo—from the latter collection the *Sacrifice* and *Bonfire*, of the same size as the two Besançon paintings, appear to be similarly scenes of savages). In 1806 Goya had painted his series of six small panels narrating the contemporary incident of the capture of the bandit Maragato by a monk (Chicago), and subsequently painted a number of pairs of paintings choosing two connected episodes of a contemporary event (*i.a.*, the *Making gunpowder* and *Making shot* of *c.* 1810, small paintings in the Casita del Príncipe, El Escorial; and the two great masterpieces of history painting, the *Second of May* and *Third of May* (Prado), of 1814); and comparable pairing of scenes occurs in his engraved series of *Los Desastres*. In this case it is an event of past history that he treats as a contemporary event. This first scene represents the Iroquois flaying and drawing their victims.

Lent by the Musée des Beaux-Arts, Besançon.

104 The Martyrdom of the Saints Jean de Brébeuf and Gabriel Lallemant at the hands of the Iroquois Indians—II

Panel. 12¼ × 20 in. (31 × 50 cm.). **Coll: Exh: Lit:** see No. 103.

Painted *c.* 1812–18. Companion to the preceding, *q.v.* In this second scene the savages have mutilated the bodies and apparently prepare to eat them.

Lent by the Musée des Beaux-Arts, Besançon.

105 The Duke of Wellington

Canvas. 115¾ × 94½ in. (294 × 240 cm.). **Coll:** Arthur Wellesley, 1st Duke of Wellington; Wellington Collection, Stratfield Saye House; presented to the nation by the present Duke of Wellington. **Exh:** Academia de San Fernando, Madrid, 2nd–11th September 1812; National Gallery, London, *Spanish Painting*, 1947. **Lit:** Loga, No. 356; Mayer, No. 448; Beruete, *Goya*, 1928, pp. 72–3; Lord Gerald Wellesley and John Steegmann, *The Iconography of the First Duke of Wellington*, London, 1935, pp. 12–13; Desparmet Fitz-Gerald, No. 476; *Arts*, 8th August 1947, Paris (repr.); E. K. Waterhouse, Introduction to the catalogue, *Eighteen Paintings from the Wellington Gift*, Arts Council, 1949, p. 5; Sánchez Cantón, pp. 95–6, 171 (repr. Fig. 33); Vyvyan Holland, *Goya*, 1961, p. 108 (repr.); *The National Gallery Report, Jan. 1960–May 1962*, pp. 29f.

This equestrian portrait was probably mostly painted in the fortnight between Wellington's entry into Madrid on 12th August 1812 and the 27th of the same month when the artist discussed showing the portrait to the general public with the Duke. Some final touches may have been added between then and 2nd September when the galleries of the San Fernando Academy with the Wellington portrait were opened to the public. Goya painted two other portraits of the Duke: one half-length originally belonging to the Spanish General Alava and now in the Havemeyer Collection in New York; the other, a bust given by the first Duke to his sister the Duchess of Leeds and recently stolen from the National Gallery. There are also two related drawings (see entry No. 145). The red chalk drawing in the British Museum was probably used by Goya for all his paintings of the Duke, but there may have been sittings for the portraits as well. The story that Wellington expressed displeasure at one of these portraits and a fight was only averted by a friend's intervention is, however, almost certainly untrue, and was first given currency in an obviously fictional form in 1838. The stance of the horse has been compared with that of the Picador on horseback in the Prado, and it may also be loosely related to Velázquez's equestrian portrait of Philip IV facing the other way, which Goya had etched in 1778. He had followed more closely

Velázquez's painting of Isabel de Borbón on horseback in his equestrian portrait of María Luisa.
Lent by the Victoria and Albert Museum (Wellington Museum).

106 Ferdinand VII

Canvas. 81×56 in. (207×144 cm.). **Coll:** Don Francisco Javier Mariátegui, Madrid; Museo de la Trinidad, Madrid, until 1872; Museo del Prado, No. 724. **Lit:** Viñaza, No. XXVI; Araujo, No. 188; Loga, No. 132; Mayer, No. 159; Beruete, *Goya*, 1928, p. 78; Desparmet Fitz-Gerald, No. 502, Pl. 416; F. Pompey, *Goya su vida y sus obras*, p. 191; J. Adhémar, *Goya*, Pl. 78; R. L. Delevoy, *Goya*, Pl. 47; R. Moynihan, *Goya*, 1951, Pl. 10; Emiliano M. Aguilera, *La vida y los cuadros de Goya*, Pl. 65.

Goya first painted Ferdinand VII in 1808, and the King sat to him for three-quarters of an hour at a time on two occasions in April that year. No other sitting is documented and in view of the similarity of the King's features in later portraits, it seems likely that they were based on sketches or other work Goya had by him at the time. The present portrait of the King in Captain General's uniform was probably done in the late summer or autumn of 1814, although early critics took it to be a painting of the King as a younger man. The head is virtually identical with that of the King in regal attire painted in July and ordered late in September 1814, and there is not much difference between it and the portrait painted for the Municipality of Santander at the end of that year (see No. 107) so far as the face is concerned.
Lent by the Museo del Prado, Madrid.

107 Ferdinand VII

Canvas. 81⅞×49⅝ in. (208×126 cm.). **Coll:** the Municipality of Santander; Museo Municipal de Bellas Artes, Santander. **Exh:** Granada, 1955; Bordeaux, 1956; Madrid, 1961; Paris, 1961–62 (71). **Lit:** E. Ortiz de la Torre, "Un retrato de Fernando VII por Goya" in *Boletín de la Biblioteca Menéndez y Pelayo*, Santander, 1919, I, pp. 26–30; J. Simón Cabarga, "Cuando Goya pintó al dictado de los ediles de Santander", in *Alerta*, 17th August 1947, Santander; Sánchez Cantón, p. 107; Lafuente Ferrari, *Breve Historia de la pintura española*, p. 413.

The Municipality asked Goya for an estimate for this Royal portrait in 1814, when Ferdinand had just returned to Spain in triumph, stipulating that it should be a full-length painting of the King wearing the uniform of a colonel of the Guards with decorations. One hand was to be resting on the pedestal of a statue of Spain surmounted by a laurel wreath, and with a crown, a sceptre and royal cloak at the foot.

There was to be a lion at the King's feet—the symbol of Spain—with broken links of a chain between its paws. Particular care was to be taken over the King's head and a good likeness was required. The work was to be done as quickly as possible. Goya's reply stated that the portrait could not be done for less than eight thousand *reales* (about £80) and that it would take at least fifteen days to do from the date of commission. The finished painting shows that Goya gave Santander what was required. The King wears the sash of the Order of Charles III, and has the Order of the Golden Fleece hanging round his neck, as well as other decorations. Goya signed the receipt for his fee in Madrid on 1st December 1814.
Lent by the Museo Municipal de Bellas Artes, Santander.

108 El Duque de San Carlos

Canvas. 30⅜×23⅝ in. (77×60 cm.). **Coll:** the Marqués de la Torrecilla, Madrid; the Marqués de Santa Cruz, Madrid. **Exh:** Madrid, 1900, No. 49; Madrid, 1908, No. 3641; R.A., 1920–21, No. 121, Pl. 53; Madrid, 1928, No. 85 (69), Pl. LXV. **Lit:** Loga, No. 327; Calvert, Pl. 60; Beruete, I, No. 266; Calleja, Fig. 145; Mayer, No. 414, Fig. 238; Desparmet Fitz-Gerald, II, No. 489, Pl. 404, and p. 324; Sánchez Cantón, pp. 108, 171, Pl. LXXVII.

Painted 1815. A reduction of, rather than a study for, the life-size portrait of the Duke (signed and dated in 1815; Desparmet Fitz-Gerald, II, No. 490, Pl. 405), which, together with a portrait of the reigning King, Ferdinand VII, was ordered from Goya by the Canal Imperial de Aragón for their headquarters in Saragossa, and for which Goya received 19,080 *reales*, an amount that must also have included some other unrecorded commission. There is effectively no difference, apart from size, between the life-size portrait of the Duke and the reduction. An oil study for the head is in the collection of the Conde de Villagonzalo, Madrid (Desparmet Fitz-Gerald, II, No. 488, Pl. 403). Don José de Carvajal y Vargas, Duque de San Carlos (born Lima, 1771; died Paris, 1828), politician, diplomat and general, was a friend from boyhood of the future Ferdinand VII, in support of whom, and in opposition to Godoy and the Queen, he was involved in the conspiracy of El Escorial of October 1807 to overthrow the King, Charles IV, in favour of Ferdinand, Prince of Asturias, and whom he represented at the negotiations in 1813 that brought Ferdinand back from exile to the throne of Spain. On Ferdinand's return to power the Duke served as the King's first Secretary of State (until November 1814); and as minister, ambassador and President of the Council (also given the dignity of, *i.a.*, Caballero de Toisón and honorary member of the Academia de San Fernando) he became the most influential member of Ferdinand's court, and was largely responsible for the unfortunate role of Spain in Europe in the immediate post-Napoleonic era.

Lent by the Marquesa de Santa Cruz, Spain.

109 Portrait of the Artist

Panel. 20×18⅛ in. (51×46 cm.). Signed and dated *1815* on the left. **Coll:** Real Academia de Bellas Artes de San Fernando, Madrid (given by the artist's son, Francisco Javier, in 1829). **Exh:** *Goya*, Madrid, 1900 (10); Geneva, 1939 (21); *Exposición de autorretratos de pintores espayoles*, Madrid, 1943; *Goya*, Madrid, 1961 (43); Paris, 1961–62 (79). **Lit:** Yriarte, p. 132; Viñaza, No. XCV; Araujo, No. 205; Lafond, No. 122; Loga, No. 242; Calvert, Pl. 115; Beruete, *Retratos*, pp. 133–4, No. 5; Mayer, No. 302; Sentenach, "Expediente relativo al retrato ecuestre del Rey Fernando VII, por Don Francisco de Goya", in *Boletín de la Real Academia de Bellas Artes de San Fernando*, 1919, pp. 205–11; Sentenach, "Sobre el autorretrato de Goya", in *Boletín de la Real Academia de Bellas Artes de San Fernando*, 1920, pp. 166–9; Sánchez Cantón, *Goya en la Academia*, Madrid, 1928, p. 18; Desparmet Fitz-Gerald, No. 492; Sánchez Cantón, p. 108; E. M. Aguilera, *La vida y los cuadros de Goya*, Barcelona, 1962, Pl. 1.

The panel was given to the San Fernando Academy on the 11th July 1829, when it decided to pay off the 2000 *reales* (about £20) still owing to the artist for his equestrian portrait of Ferdinand VII in four quarterly payments. It was painted when the artist was 69, and was originally supposed to have been a study for a painting of Goya during an illness, attended by Dr. Arrieta, and propped up on a pillow. In fact this theory may have arisen because the date of Goya's illness was believed to be 1815 (the year of this self-portrait), before the full details of the painting with Dr. Arrieta were known, which place it early in 1820. Such a theory would of course help to explain the unusual angle of the artist's head.

Lent by the Real Academia de San Fernando, Madrid.

110 Fray Juan Fernández de Rojas

Canvas. 29½×21¼ in. (75×54 cm.). **Coll:** Real Academia de la Historia, Madrid. **Lit:** Viñaza, No. LXXVII; Loga, No. 317; Beruete, I, No. 234; Mayer, No. 408; Desparmet Fitz-Gerald, No. 465; J. de la Encina, *Goya en zig zag*, p. 85; Sánchez Cantón, *Los Cuadros de Goya en la Real Academia de la Historia*, 1946; Sánchez Cantón, pp. 136, 162; F. Pompey, *Goya su vida y sus obras*, 1945, repr. p. 206.

The authenticity of the present painting was in doubt at the end of the last century, and Von Loga categorically denied that it was by

Goya. The state of the painting was exceedingly bad at the time, however, which made it difficult to judge. Traditionally it was always held to be a Goya, and the sitter the Augustinian friar Juan Fernández de Rojas, whom Goya also drew on his death-bed (see No. 145). Fernández de Rojas would have known Goya through his literary friends Meléndez Valdés and Jovellanos. Like them the friar was a poet; and he was also the author of a mock-scientific work on the art of playing castanets and of the *Viaje Pintoresco de España*, illustrated with prints by many of Goya's friends. Fray Juan died in April 1819 in Madrid; and the present portrait is generally supposed to have been painted some four years earlier in about 1815.
Lent by the Real Academia de la Historia, Madrid.

111 Portrait of a Woman, believed to be Leocadia Weiss

Canvas. 24¼×20¼ in. (61×51·2 cm.). **Coll:** Gustav Bauer, Madrid; Emil Buehrle, Zurich. **Lit:** Loga, No. 407 (Pl. 55); Mayer, No. 516.

Professor X. de Salas has identified the sitter of this bust portrait as Leocadia Weiss. The latter was Goya's housekeeper and perhaps more for some years. Her husband, who was a business man of German extraction, had instigated legal proceedings against her for misconduct as early as 1812. She lived with Goya in Bordeaux from 1824 and looked after him until his death in 1828. Her husband had certainly died before January 1824, so Doña Leocadia was by that time at least a free woman. But her relationship with the artist is generally supposed to have anteceded her husband's death, and a date of 1815 for the portrait has been suggested. The obstinacy and quarrelsome nature for which Doña Leocadia was notorious can be found in the face of the subject of this portrait.
Lent anonymously.

112 Mariano Goya

Panel. 23¼×18½ in. (59×47 cm.). **Coll:** Don Eduardo Cano, Madrid; the painter Ussel, Madrid; Don Manuel Urzáiz, Seville; Marqués de Alcañices, duque de Sexto, Madrid; Duque de Alburquerque, Madrid. **Exh:** Madrid, 1900 (97); Madrid, 1902 (321); Madrid, 1913 (285); Madrid, 1925 (*Retratos de niños*) (42); Madrid, 1928 (76); Madrid, 1946 (19); Bordeaux, 1951 (38); Madrid, 1951 (15); Venice, Biennale, 1952 (356); Basle, 1953 (24); Madrid, 1961 (7); Paris, 1961–62 (83);. **Lit:** Viñaza, No. XCIX; Tormo, 1900, p. 598; *La Ilustración Española*, 1900, p. 309; *The Studio*, 1901, p. 161; Lafond, No. 141; Loga, No. 256; Calvert, No. 163; Beruete, *Retratos*, No. 217; Mayer, No. 313; F. Pompey, *Goya*, repr. p. 184; Sánchez Cantón, "Los niños en las obras de Goya", in *Goya: Cinco estudios*, Saragossa, 1949, p. 85; Marqués de Lozoya, *Historia del arte hispánica*, V, 1949, Fig. 35; Sánchez Cantón, pp. 103–4, Pl. LXXXI; Desparmet Fitz-Gerald, No. 503.

The present portrait of Goya's grandson is the second of two painted by the artist while Mariano was still a child. He was born in 1806 and the earlier portrait shows him at the age of about three or four. The present painting is usually dated some four years later in 1814 or 1815. It is not the only portrait of the period in which Goya shows a musical score. The Duquesa de Abrantes, signed and dated by Goya in 1816, holds a vocal score in her hand. An autograph inscription on the back of the canvas reads: "Goya, a su nieto" ("Goya to his grandson").

Lent by the Duque de Alburquerque, Spain.

113 Don Juan Antonio Cuervo

Canvas. 47¼ × 34¼ in. (120 × 87 cm.). Inscribed: *D^n Juan Ant^o Cuervo Direct^r de la R^e Academia de S^n / Fern^{ando} / Por su amigo Goya año 1819.* **Coll:** Durán; Sirvent, Madrid; Durand-Ruel, Paris; Godfrey S. Rockefeller, Greenwich, Connecticut and New York; Jacques Seligmann; William H. Marlatt; Cleveland Museum of Art. **Exh:** *Masterpieces of Art*, New York World Fair, 1939; Metropolitan Museum, New York, 1936 (17); Toronto, *Loan Exhibition of Great Paintings*, 1944 (28); Milwaukee Art Institute, 1957 (46); Basle, 1953 (33). **Lit:** Loga, No. 202; Mayer, No. 248; F. Fosca, "Une visite à Goya", in *L'Amour de l'Art*, Vol. 9, No. 6 (June 1928), repr. p. 216; *Art News*, XXIV, 25th January 1936, p. 7, Pl. 1; id. XLII, June-July, 1943, repr. p. 35; Cleveland Museum of Art, *Bulletin*, XXX, June 1943, pp. 88–92, and repr. p. 85; Desparmet Fitz-Gerald, No. 508; R. L. Delevoy, *Goya*, Pl. 58; Sánchez Cantón, pp. 117, 172; Gaya Nuño, No. 1104; Vyvyan Holland, *Goya*, 1963, p. 36, repr.

The sitter was one of a number of architects painted by Goya, and a pupil, in fact, of Villanueva whom he had painted at an earlier date. Cuervo had established his reputation with the church of Santiago in Madrid in 1811 and this may be the building whose plan is shown in the portrait. He wears the uniform of an Academician.

Lent by the Cleveland Museum of Art.

114 Don Francisco del Mazo

Canvas. 35⅜ × 28 in. (90 × 71 cm.). The paper in the sitter's right hand bears the inscription: *A D^n Fra^{co} del Mazo / calle . . . / Madrid.* **Coll:** Marcel Briguiboul, Castres; left to the Musée de Castres by Pierre Briguiboul in 1892. **Exh:** Paris, 1938 (25); Bordeaux, 1946 (8); Bordeaux, 1951 (55); Basle, 1953 (38); Paris, 1961–62 (89); Paris, Musée des Arts Décoratifs, 1963, No. 124. **Lit:** Gonse, *La peinture*, "Les chefs-d'oeuvre des Musées de France", 1900, p. 100; Laran, *Musées et monuments*, 1907, pp. 6–7; Grappe et Boyer d'Agen, *L'Art vivant*, April 1928; R. Huyghe, *Bulletin des Musées de France*, November 1936, p. 176; J. Adhémar, *Goya* (English ed.), Pl. 90; Pillement, Pl. 52; Gaya Nuño, No. 1118.

The inscription can be translated "To Don Francisco del Mazo . . . street . . . Madrid" but nothing is known about the sitter. The portrait was probably painted around 1820.
Lent by the Musée Goya, Castres.

115 Don Ramón Satué

Canvas. 41 × 32 in. (104 × 81·3 cm.). Signed with inscription: *D Ramon Satue / Alcalde d Corte / P.r Goya 1823.* **Coll:** Marqués de Heredia, Madrid; Benito Garriga, Madrid; sale Benito Garriga, Paris, 1890, No. 3; sale X (Aug. Boutin), Paris, 1902, No. 21; Dr. J. Carvaillo, château de Villandry; purchased for the Rijksmuseum, Amsterdam, with the aid of members of the "Vereeniging Rembrandt" in 1922. **Exh:** Grafton Gallery, London, 1913–14 (184); The Hague and Amsterdam, *Spanish Exhibition*, 1928–29, Supplement, No. 30; Bordeaux, 1951 (57); Madrid, 1951 (25); Basle, 1953 (37); Arts Council, *The Romantic Movement*, 1959 (192); Paris, 1961–62 (90). **Lit:** Viñaza, No. 127; Araujo, No. 272; Lafond, No. 209; Loga, No. 331; L. Amaudry, *The collection of Carvaillo at Paris*, in *Burl. Mag.*, 1904–05, p. 185; R. Oertel, p. 140; Calvert, p. 140, No. 232; Beruete, *Retratos*, No. 282; Mayer, *Zeitschrift für bildende Kunst*, p. 68; Beruete, *Conferencias de Arte*, 1924, p. 328; C. Terrasse, *Goya*, Paris, 1931, p. 94; Mayer, No. 418; J. Lassaigne, p. 65; A. Vallentin, p. 392; Desparmet Fitz-Gerald, No. 514; Sánchez Cantón, p. 123; R. L. Delevoy (English ed.), 1954, Pl. 62; Sánchez Cantón, article in *Goya*, 1954, p. 130; Gaya Nuño, No. 1123; Vyvyan Holland, *Goya*, 1963, p. 121 (repr. p. 123).

According to Viñaza the sitter was the nephew of Don José Duaso y Latre, the clergyman in whose house Goya took refuge for three months when the liberal régime ended in 1823. But Beroqui and Sánchez Cantón cast doubts on the correctness of the date on the canvas, and suggested that the portrait might have been painted some years earlier. In view of the fact that Satué ceased being "Alcalde de Corte" (one of the City Councillors of Madrid) in 1820, it seems probable that the figure 3 at the end of the date is a restorer's error for 0. The style of the portrait is certainly similar to that of other portraits of much the same date, notably Don Tiburcio Pérez (1820) in the Metropolitan Museum, New York.
Lent by the Rijksmuseum, Amsterdam.

116 Tio Paquete

Canvas. 15⅜×12¼ in. (39·1×31·1 cm.). **Coll:** Mariano Goya; Conde de Doña Marina; Marqués de Heredia; Baron H. H. Thyssen-Bornemisza. **Exh:** *Goya*, Madrid, 1900; Rotterdam and Essen, 1959–60 (103), Pl. 108. **Lit:** Viñaza, No. CIX; Araujo, No. 278; Loga, No. 297; Calvert, No. 242, Pl. 143; Beruete, *Goya* (English ed.? Portrait), p. 154; J. Adhémar, *Goya* (English ed.), p. 22 (repr. Pl. 100); R. L. Delevoy, *Goya* (English ed.), repr. Pl. 60.

Before the painting was relined (prior to 1887) the back of the canvas bore the legend "El celebre ciego fijo" (The well-known blind man). According to Viñaza the person in question was a blind beggar who was usually to be found on the steps of the Church of St. Philip in Madrid. His skill as a singer and guitar player were such that he was often invited to houses in the capital. The style of the painting is close to that of the Black Paintings and it probably dates like them from the early 1820's, although Adhémar places it around 1818.

Lent by Baron Thyssen-Bornemisza, Switzerland.

117 Lady in a Black Mantilla

Canvas. 21¼×16¾ in. (54×42·5 cm.). **Coll:** Beruete, Madrid; Dannat, Paris; Marqués de la Vega Inclán, Madrid; bought by the National Gallery, Dublin, in 1905. **Exh:** Bordeaux, 1951 (2); Madrid, Prado, 1951 (27); Paris, 1961–62 (91). **Lit:** Lafond, No. 267; *The Connoisseur*, 1902, p. 29; Loga, No. 410; Calvert, p. 145, No. 290; Beruete, *Goya*, 1928, p. 85; Mayer, No. 520; Desparmet Fitz-Gerald, No. 524; Gaya Nuño, No. 1137.

The sitter for this bust portrait has not been identified. Beruete, who once owned the painting, dated it about 1824, and felt that its manner anticipated Degas.

Lent by the National Gallery of Ireland, Dublin.

FRANCISCO GOYA (or imitator)

118 The Duel

Panel. 12¼×7⅞ in. (31×20 cm.). **Coll:** heirs of M. Lafitte, Madrid; Kunsthandlung Böhler, Munich, 1911; Bayerische Staatsgemäldesammlungen, Munich. **Exh:** Brussels, 1948 (134); Paris, 1949 (30), Pl. 90a; National Gallery, 1949 (54). **Lit:** Mayer, No. 616, Pl. 270; Desparmet Fitz-Gerald, I, No. 208; II, p. 305; Catalogue of the Bayerische Staatsgemäldesammlungen, 1953, No. 8617/1976d.

Painted *c.* 1823–25. One of a series of four small paintings in the Munich Gallery (others of the series exist elsewhere), somewhat similar in style to the miniatures painted in the winter of 1824–25 (see

No. 122), and probably painted in Bordeaux, where Goya arrived in 1824. Others of the series are Nos. 119, 120, and 121. The attribution to Goya is not unanimous.
Lent by the Bayerische Staatsgemäldesammlungen, Munich.

FRANCISCO GOYA (or imitator)

119 The wounded Man

Panel. 12¼×7⅞ in. (31×20 cm.). **Coll:** heirs of M. Lafitte, Madrid; Kunsthandlung Böhler, Munich; Bayerische Staatsgemäldesammlungen, Munich. **Exh:** Brussels, 1948 (132); Paris, 1949 (31), Pl. 91a; National Gallery, 1949 (55). **Lit:** Mayer, No. 615, Pl. 272; Desparmet Fitz-Gerald, II, p. 305; Catalogue of the Bayerische Staatsgemäldesammlungen, 1953, No. 8618/1976e.

Painted *c.* 1823–25. Companion to No. 118, *q.v.*, and Nos. 120 and 121.
Lent by the Bayerische Staatsgemäldesammlungen, Munich.

FRANCISCO GOYA (or imitator)

120 An Execution ("Execution of a witch")

Panel. 12¼×7⅞ in. (31×20 cm.). **Coll:** heirs of M. Lafitte, Madrid; Kunsthandlung Böhler, Munich, 1911; Bayerische Staatsgemäldesammlungen, Munich. **Exh:** Brussels, 1948 (133); Paris, 1949 (32), Pl. 91b; National Gallery, 1949, (56). **Lit:** Loga, No. 435; Mayer, No. 546, Pl. 271; Desparmet Fitz-Gerald, II, p. 305; Catalogue of the Bayerische Staatsgemäldesammlungen, No. 8616/1967c.

Painted *c.* 1823–25. Companion to No. 118, *q.v.*, and Nos. 119 and 121.
Lent by the Bayerische Staatsgemäldesammlungen, Munich.

FRANCISCO GOYA (or imitator)

121 Monk preaching

Panel. 12¼×7⅞ in. (31×20 cm.). **Coll:** heirs of M. Lafitte, Madrid; Kunsthandlung Böhler, Munich, 1911; Bayerische Staatsgemäldesammlungen, Munich. **Exh:** Brussels, 1948 (133); Paris, 1949 (33), Pl. 90b; National Gallery, 1949 (57), Pl. 48. **Lit:** Loga, No. 416; Mayer, No. 526, Pl. 263; Desparmet Fitz-Gerald, I, No. 205; II, p. 305; Catalogue of the Bayerische Staatsgemäldesammlungen, No. 8615/1967b.

Painted *c.* 1823–25. Companion to No. 118, *q.v.*, and Nos. 119 and 120.
Lent by the Bayerische Staatsgemäldesammlungen, Munich.

122 A Woman with her Clothes blowing in the Wind

Miniature on ivory. 3½×3⅜ in. (9×9·5 cm.). **Coll:** private collection, Paris; Tomás Harris, London; Durlacher Bros., New York; R. Kirk Askew, Jr., New York. **Exh:** *From Greco to Goya*, the Spanish Art Gallery, London, 1938 (28), repr. facing p. 64; *The Art of Francisco Goya*, Art Institute of Chicago, Chicago, 1941 (157), repr. p. 87; *Water Colours of an Earlier Day*, Fine Arts Gallery, San Diego, 1941(5); *Spanish Masters*, UCLA Art Council, Los Angeles, California, 1960; *Spanish Masters*, Fine Arts Gallery of San Diego, San Diego, California, 1960. **Lit:** *Illustrated London News*, 1938, repr. Dr. Alfred Frankfurter; *Art News*, 1940, p. 16, repr. p. 10; *Art News*, 1941, p. 11; *Magazine of Art*, 1941, p. 395, repr. p. 381.

Painted winter 1824–25. Goya, in a letter to his friend Joaquín Ferrer, dated from Bordeaux the 20th December 1825, writes: "... To be sure, last winter I painted on ivory and I have a collection of about 40 examples, but it is original miniature painting of a kind I have not seen before, because it is not done with stippling, and they resemble the manner of painting of Velázquez rather than Mengs". Matheron, *op. cit.*, remarks upon Goya's constant exploration of new paths: "in Bordeaux (at nearly 80 years of age) he made his first essays in miniature and lithograph ... he first blackened the surface of the ivory plate, and then let a drop of water fall on it which he spread over the surface, uncovering the white ground, tracing the lights". A number of these miniatures on ivory, probably all dating from this time, still exist. Another example is No. 123.

Lent by Mr. R. Kirk Askew, Jr., U.S.A.

123 Celestina and Daughter

Miniature on ivory. Circular; diam. 2⅛×2⅛ in. (5·4×5·4 cm.).

Painted winter 1824–25. Goya certainly knew the great Spanish literary classic of the late fifteenth century (first published 1499 under the title *Tragicomedia de Calisto y Melibea*, and later, in the fifteenth century, as *Celestina*, after the most prominent character in the book), and almost certainly had it in mind when he composed this small painting (there is not universal agreement as to the subject depicted, and the alternative title *Young Woman and her Duenna* has been suggested). No specific episode would seem to be illustrated; Celestina, the elderly bawd, mender of virginities and practitioner in black magic, stands behind one of her "daughters" (Areusa or Elicia?) like an evil spirit. The technique and style is close to that of *A Woman with Clothes blowing in the Wind* (cat. No. 122), and was almost certainly painted on the same occasion. Goya had treated the subject earlier in the large painting in the collection of Sr. B. March, Majorca, in which the two figures stand behind a balcony, as in the *Majas on a Balcony* (cat. No. 84). The characters and disposition of the figures are essentially the same in the late and earlier paintings. Two similar figures appear in the *Maja and old Woman* in the L. MacCrohon Collection.

Lent by Sir Kenneth Clark.

124 Still-life: A Butcher's Table

Canvas. 17¾ × 24⅜ in. (45 × 62 cm.). Signed *Goya* in red below the sheep's head. **Coll:** Musée du Louvre, Paris, bt. 1937. **Exh:** *Peintures de Goya des Collections de France*, Orangerie, Paris, 1938 (24); *Chefs-d'oeuvres espagnols du Musée du Louvre*, Chambre de Commerce, Montauban, 1942 (36); *La Nature morte de l'antiquité a nos jours*, Orangerie, Paris, 1952 (86), Pl. XXXIII; Stockholm, 1959–60 (155). **Lit:** Charles Sterling, *Catalogue de l'exposition Goya à l'Orangerie*, Paris, 1938, No. 24; Charles Sterling, in *Bulletin des Musée de France*, 1938, p. 5; J. López-Rey, *Goya's still-lifes*, in *Art Quarterly*, 1948, pp. 251–60 (as unsigned); Charles Sterling, *Catalogue de l'exposition "La Nature Morte"*, Paris, 1952, No. 86; Charles Sterling, *La Nature Morte de l'Antiquité a nos jours*, Paris, 1952, p. 87; Gaya Nuño, No. 1131.

Painted *c.* 1824–26. A sheep's head and two sides of mutton. In the inventory of the effects in Goya's house drawn up on 28th October 1812, on the occasion of the recent death of his wife, Josefa Bayeu (20th June 1812), "twelve *bodegones*" and apparently another, specified as "some birds", are listed (Sánchez Cantón, *Como vivía Goya*, in *Archivo Español*, 1948, pp. 73–109); and Matheron (*op. cit.*) relates how Goya painted several still-lifes at the market in Bordeaux in his last years. No more than a dozen still-lifes are now known, representing dead game (Nos.125 and 126), poultry, fish and meat (the present painting, and the similar *Calf's Head* in the Museum of Art, Copenhagen).

Lent by the Musée du Louvre, Paris.

125 Still-life: Woodcocks

Canvas. 17¾ × 24¾ in. (45 × 63 cm.). **Coll:** Messrs. Wildenstein & Co., Inc., New York. **Exh:** *A loan exhibition of Goya*, Wildenstein & Co., New York, 1950 (44), repr. p. 51; *Masterpieces of painting through six centuries*, Allied Arts Association, Houston, 1952 (25); *Obras clásicas de la pintura europea, siglos XV–XIX*, Museo Nacional, Havana, 1957 (27); *Paintings by Rembrandt, Boucher, Cézanne, Hals, Guardi, Gauguin and others*, Wildenstein & Co., London, 1959 (1); *Spanish Masters*, UCLA Art Galleries, Dickson Art Center, 1960, and Fine Arts Gallery, San Diego, 1960 (22); *El Greco to Goya*, Herron Museum of Art, Indianapolis, 1963, and Rhode Island School of Design, Providence, 1963. **Lit:** J. López-Rey, *Goya's Still-lifes*, in *Art Quarterly*, 1948, pp. 251–60, Fig. 8 (as "Snipe"); Desparmet Fitz-Gerald, II, No. 542; Gaya Nuño, No. 1134.

Painted *c.* 1826. López-Rey (*op. cit.*) points out the similarity in technique between this and the *Milkmaid of Bordeaux* (Prado), one of Goya's last masterpieces. Matheron (*op. cit.*) relates that Goya painted a large number of still-lifes in Bordeaux, visiting the market stalls for the subjects and returning home to paint them "in the twinkling of an eye between two cigarettes". He also mentions some still-lifes by Goya in the Prado before 1900 when the *Dead Birds* (No. 752) and the *Dead turkey* (No. 751; signed) entered the Museum.
Lent by Messrs. Wildenstein & Co., Inc., U.S.A.

126 Still-life: Hares

Canvas. 17¾ × 24¾ in. (45 × 63 cm.). **Coll:** Messrs. Wildenstein & Co., Inc., New York. **Exh:** *A loan exhibition of Goya*, Wildenstein & Co., New York, 1950 (43), repr. p. 49; *The art of Francisco de Goya y Lucientes*, Virginia Museum of Fine Arts, Richmond, 1953 (unnumbered; *Still-life painting since 1470*, Art Institute, Milwaukee, 1956, and Art Museum, Cincinatti, 1956 (25), repr.; *Six master paintings . . .*, Museum of Fine Arts, Houston, 1963. **Lit:** J. López-Rey, *Goya's Still-lifes*, in *Art Quarterly*, Summer 1948, pp. 251–60, Fig. 7; Desparmet Fitz-Gerald, II, No. 541; Philip R. Adams, Preface to catalogue of exhibition, Milwaukee, 1956; Gaya Nuño, No. 1133.

Painted *c.* 1826. The technique and general conception of this still-life is close to No. 125, *q.v.* The *Dead Game*, a tapestry cartoon delivered in October 1775 (Valentín de Sambricio, No. 9, Pl. XL; the cartoon lost, and the tapestry in the Escorial), and effectively Goya's earliest known still-life, contains a similar group of two hares. Already in this early decorative painting he had captured something of the character of the dead animal arrested suddenly in his course; in the late painting there is an intensity of observation and recording that gives a new meaning to the "still life" or "*nature morte*".
Lent by Messrs. Wildenstein & Co., Inc., U.S.A.

PAINTINGS BY GOYA'S FOLLOWERS

After the death of Goya in 1828, the political and artistic climate in Spain favoured reaction, and there was a return to rigid formulae and meticulous technique, typified by artists such as Vicente López and José de Madrazo; at the same time, the costumbrismo *of the previous century continued to find favour and was given a new romantic dress. Goya himself had few pupils and left no school, but two artists, Eugenio Lucas y Padilla and Leonardo Alenza, stand out as his direct followers in the nineteenth century, through their defiance of official art and their mastery of the* veta brava, *i.e. rapidity of execution and freedom of touch. The elder Lucas especially drew direct inspiration from Goya's subject pictures and engravings, in a way that later nineteenth-century copyists and imitators could never recapture: though born only four years before Goya's death he is, therefore, still very much of Goya's "times", and an exhibition on this theme can most fittingly be concluded with his work.*

The term "follower", as in the case of his contemporaries, has been deliberately confined to artists having some direct contact with Goya: to have enlarged its meaning to embrace also Goya's affinities with, and influence on, French nineteenth century and later European painting would have opened up a vast new field requiring, for its proper interpretation, an entirely separate exhibition which has yet to be staged.

T.C.

VICENTE LÓPEZ PORTAÑA (1772–1850)

127 Señora de Carvallo as a Child

Canvas. 41×33⅛ in. (104×84 cm.). **Coll:** D. Daniel de Carvallo y Prat, Conde de Pradere, who bequeathed it to the Museum. **Exh:** Barcelona, 1943 (XI) repr. **Lit:** E. M. Aguilera, *Vicente López*, 1946, Pl. XL; Catalogue of the Prado Museum, 1963, No. 2558.

The identification is based on family records: the sitter, however, bears a strong resemblance to Queen Isabel II as a girl.

Lent by the Museo del Prado, Madrid.

VICENTE LÓPEZ PORTAÑA (1772–1850)

128 Queen Maria Cristina de Borbón, Fourth Wife of Ferdinand VII.

Canvas. 37¾×29⅛ in. (96×74 cm.). **Coll:** transferred from the Royal Palace in 1847. **Exh:** Barcelona, 1943 (IV) repr. **Lit:** *Vicente López*, Monografias de Arte, 1925, Pl. 4; E. M. Aguilera, *Vicente López*, 1946, p. 20, Pl. XV; Catalogue of the Prado Museum, 1963, No. 865.

María Cristina, daughter of Francis I of the Two Sicilies and María Isabel de Borbón, the daughter of Charles IV, was born in 1806; married her uncle, Ferdinand VII, in 1829; and died at Le Havre in 1878. The painting must date from the time of her wedding.
Lent by the Museo del Prado, Madrid.

LEONARDO ALENZA (1807–1845)

129 The Broken Pitcher

Canvas. 13×9½ in. (33×24 cm.). Coll: José Lazaro. Lit: *L. Alenza*, Monografias de Arte, 1920, Pl. 17; E. du Gué Trapier, *Eugenio Lucas*, 1940, pp. 3, 56.

An oil version, with characteristic Alenza additions, of Goya's *Capricho* No. 25, *Si quebró el cantaro* (No. 219 in this exhibition).
Lent by the Museo de Arte Moderno, Madrid.

LEONARDO ALENZA (1807–1845)

130 Portrait of the Artist

Canvas. 21¼×19 in. (54×48 cm.). Exh: Barcelona, *Exposición de Retratos y Dibujos*, 1910, Room IX, (i); R.A., 1920–21 (139). Lit: *Catálogo del Museo de Arte Moderno*, 1900, No. 10; *L. Alenza*, Monografias de Arte, 1920, Pl. I; Marqués de Lozoya, *Historia del Arte Hispánico*, V, p. 298, Fig. 318.

This portrait has been described by Lozoya (*op. cit.*) as "one of the most intensely alive in all Spanish painting".
Lent by the Museo de Arte Moderno, Madrid.

LEONARDO ALENZA (1807–1845)

131 Romantic Suicide

Canvas. 14½×11 in. (37×28 cm.). Signed lower right: *L. Alenza.* Coll: Marqués de Cerralbo. Exh: Bordeaux, 1957 (194), Pl. XXXI. Lit: *Leonardo Alenza* (Monografías de Arte), Madrid, 1920; de la Vega Inclán, *Noticia del Museo Romántico*, 1934; E. du Gué Trapier, *Eugenio Lucas*, 1940, p. 2; F. J. Sánchez Cantón, *Museo Romántico y Legado Vega Inclán*, Madrid, 1945; M. Sánchez Camargo, *La Muerte y la Pintura española*, Madrid, 1954; M. Rodríguez de Rivas, *Guía del Museo Romántico*, 1955, p. 27, repr.; Fr. Pompey, *Temas españoles: Leonardo Alenza*, 1956, No. 249.

A ferocious satire, clearly inspired by Goya's graphic work, on the contemporary romantic movement. Although Alenza was only 21 years old when Goya died, he was one of his most consistent followers both in subject-matter and technique.
Lent by the Museo Romántico, Madrid.

LEONARDO ALENZA (1807–1845)

132 Satire on Suicide for Love

Canvas. 13¾ × 10¼ in. (35 × 26 cm.). Signed lower left: *L. Alenza*. **Coll:** Marqués de Cerralbo. **Exh:** Bordeaux, 1957 (195). **Lit:** as for No. 131.

Lent by the Museo Romántico, Madrid.

EUGENIO LUCAS Y PADILLA (1824–1870)

133 Bordeaux Bull-fight: *Dibersion de España* (Spanish Entertainment)

Canvas. 13⅝ × 17¾ in. (45 × 57 cm.). **Coll:** presented by Mr. and Mrs. Julian G. Lousada through the National Art Collections Fund in 1934. **Exh:** Burlington Fine Arts Club, 1928 (32). **Lit:** Ashmolean Museum, Catalogue of Paintings, 1962, p. 89, No. 252. E. Lafuente Ferrari, *Antecedentes etc. del Arte de Goya*, 1947, p. 230. A. L. Mayer, *Goya*, 1925, p. 223; E. du Gué Trapier, *Eugenio Lucas y Padilla*, 1940, pp. 58–9, Pl. XLV; J. A. Gaya Nuño, *Eugenio Lucas*, 1948, p. 34; J. A. Gaya Nuño, *La Pintura española fuera de España*, 1958, p. 223, No. 1634; X. de Salas, *Burl. Mag.*, CVI, 1964, pp. 37–8.

This picture and its companion (No. 134) are fairly close painted versions, respectively wholly and partly in reverse, of the lithographs by Goya in the series *The Bulls of Bordeaux* (see Nos. 303, 304). Paintings bearing a similar relationship to the two other lithographs in the series (Nos. 301, 302) are in the Toledo Museum and in Cologne. For this and stylistic reasons, it was considered that the paintings were made after Goya's prints (i.e. from his preliminary drawings, paintings, or the plates themselves) and by another hand. A comparison of the brush-work of Nos. 133 and 134 with the late (1824) *Bull-Fight* by Goya in the Baroja Collection, Madrid, has now given grounds for a suggestion (see Xavier de Salas, *op. cit.*) that they may be by Goya himself. The evidence, however, cannot be regarded as conclusive.

Lent by the Ashmolean Museum, Oxford.

EUGENIO LUCAS Y PADILLA (1824–1870)

134 Bordeaux Bull-Fight: *División de Plaza* (The Divided Arena)

Canvas. 13⅛ × 17¾ in. (46 × 58 cm.). **Coll:** presented by Mr. and Mrs. Julian G. Lousada through the National Art Collections Fund in 1934. **Exh:** Burlington Fine Arts Club, 1928 (32). **Lit:** Ashmolean Museum, Catalogue of Paintings, 1962, [illegible] 89, No. 253; E. Lafuente Ferrari, *Antecedentes etc. del Arte de Goya*, 1947, p. 230; A. L. Mayer, *Goya*, 1925, p. 223; J. A. Gaya Nuño, *Eugenio Lucas*, 1948, p. 34;

E. du Gué Trapier, *Eugenio Lucas*, 1940, pp. 58–9, Pl. XLIV; J. A. Gaya Nuño, *La Pintura española fuera de España*, 1958, p. 223, No. 1635.

See note to No. 133.

Lent by the Ashmolean Museum, Oxford.

EUGENIO LUCAS Y PADILLA (1824–1870)

135 Inquisition Scene

Canvas. 33×41 in. (84×104 cm.). **Coll:** acquired from M. Arthur Stevens in 1887. **Lit:** Brussels Museum catalogue, 1928, No. 647 (previously, 1903, attributed to Goya); E. du Gué Trapier, *Eugenio Lucas y Padilla*, 1940, p. 11, Pl. VII; J. A. Gaya Nuño, *Eugenio Lucas*, 1948, p. 16, Fig. 6; J. A. Gaya Nuño, *La Pintura española fuera de España*, 1958, p. 220, No. 1609, Pl. 288; E. Lafuente Ferrari, *Antecedentes, etc. del Arte de Goya*, 1947, p. 228.

Comparable, but probably earlier, inquisition scenes by Lucas the Elder are in the Louvre (dated 1851) and formerly in the Heinemann Galleries, Munich (dated 1853). A replica of the present picture was at one time in the Labat Collection, Madrid. As Miss Trapier has pointed out, Lucas is here perhaps temperamentally closer to Magnasco than to Goya.

Lent by the Musées Royaux des Beaux-Arts, Brussels.

EUGENIO LUCAS Y PADILLA (1824–1870)

136 The Downpour

Canvas. 22¼×30¾ in. (56×78 cm.). Signed and dated *1860*. **Coll:** Conde de Peñalaver. **Lit:** E. du Gué Trapier, *Eugenio Lucas*, 1940, pp. 36–7; J. A. Gaya Nuño, *Eugenio Lucas*, 1948, p. 45.

According to an inscription on the picture, Lucas made a trip to the Escorial in 1860, perhaps accompanied by the novelist, Enrique Pérez Escrich, to whom it is dedicated.

Lent by the Marqueses de Argüeso, Spain.

EUGENIO LUCAS Y PADILLA (1824–1870)

137 Interior of a Church

Canvas. 18⅞×27⅜ in. (48×69·5 cm.). **Coll:** Bosch, Barcelona.

Lent by Professor Don Xavier de Salas, Spain.

EUGENIO LUCAS Y PADILLA (1824–1870)

138 A Picador

Canvas. 24¾×19⅞ in. (63×50·5 cm.). **Coll:** Bosch, Barcelona.

Lent by Professor Don Xavier de Salas, Spain.

EUGENIO LUCAS Y PADILLA (1824–1870)

139 The Garrotted Prisoner

Canvas. 20⅞×28⅛ in. (53×41 cm.). **Coll:** bought in 1875 from M. Warneck. **Exh:** Paris, *Peintures de Goya des Collections de France*, 1938 (28); Ghent, *Quarante Chefs d'Oeuvre du Musée de Lille*, 1950 (39); Bordeaux, 1957 (309), as by Lucas y Villaamil. **Lit:** V. Von Loga, *Goya*, 1903, No. 436; A. F. Calvert, *Goya*, 1908, p. 148, No. 19; J. Cassou, *L'Art et les Artistes*, 1926–27, p. 62, repr.; P. Paris, *Goya*, 1928, p. 48, repr.; F. J. Sánchez Cantón, *Goya*, 1930, Pl. 54; C. Terrasse, *Goya y Lucientes*, 1931, p. 51, repr.; M. L. Leblanc, Le Musée de Lille, 1932; A. L. Mayer, *Gazette des Beaux-Arts*, 1935, p. 178; E. du Gué Trapier, *E. Lucas y Padilla*, 1940, p. 19, Pl. XIII.

The subject of this painting, for many years attributed to Goya, is taken from the latter's etching *El Agarrotado* (No. 210), with the addition of the spectators and the landscape background. There is another smaller interpretation by Lucas of a garrotted man surrounded by figures, in the Museo Romántico, Madrid, and a simplified version, without figures, in the museum at Agen.

Lent by the Musée des Beaux-Arts, Lille.

EUGENIO LUCAS Y PADILLA (1824–1870)

140 Majas on a Balcony

Canvas. 29⅛×22½ in. (74×57 cm.). **Coll:** Ignacio Zuloaga. **Exh:** Madrid, 1932 (102). **Lit:** E. du Gué Trapier, *Eugenio Lucas*, 1940, p. 53; E. Lafuente Ferrari, *Antecedentes etc. del arte de Goya*, 1947, p. 225, Pl. XXXI; J. A. Gaya Nuño, *Eugenio Lucas*, 1948, p. 31.

Lucas was fascinated by the Goyesque theme of majas on a balcony and not only copied Goya's picture (No. 84) on two occasions, but also painted a series of variations which have as their setting the boxes of the old Bull-Ring at Madrid. The subject later reached France with Manet, and Zuloaga, the former owner of the picture here exhibited, made extensive use of it.

Lent by the Museo de Arte Moderno, Madrid.

EUGENIO LUCAS Y PADILLA (1824–1870)

141 Nocturnal Procession

Canvas. 15×18¾ in. (38·1×47·6 cm.). Not previously recorded or exhibited.

For an account of the many Holy Week processions painted by Lucas, see E. Du Gué Trapier, *Eugenio Lucas*, 1940, pp. 34–5.

Lent by Señor Don Eduardo de Salas, Spain.

GOYA'S DRAWINGS

The number of extant drawings by Goya has been estimated at over seven hundred and there is reason to believe that his original output was considerably greater. By far the largest and most important collection in existence is that belonging to the Museo del Prado. It includes most of the drawings for etchings, of which a selection is on view in the Exhibition of the Graphic Work of Goya in the British Museum. The following selection, from sources other than the Museo del Prado, is designed to illustrate as fully as possible the wide range of Goya's art as a draughtsman over a period of more than fifty years.

The earliest known examples date from the time of Goya's first official works for the court and consist of a few studies for paintings and for the etchings after Velázquez. The majority, however, belong to the latter part of his life when he was increasingly occupied with unofficial works of the kind that he described as enabling him "to make observations for which there is no opportunity in commissioned works, where fantasy and invention have no scope". If he continued during this period to make drawings for paintings only very few have survived. Nor are there many independent drawings. By far the greatest number belong either to the series that were used for engravings or to the sketch-books, albums or collections of loose sheets which were arranged in sequence, numbered and frequently inscribed with titles by the artist. It is possible that these too were intended for engravings or lithographs that were never executed. So far eight of these series, none of them complete, have been identified and attempts to reconstruct their contents, now widely dispersed, have helped to throw light on the subjects of Goya's observation and his critical reactions to ideas and events, which are often expressed in highly original and enigmatic imagery.

E.F.

STUDIES FOR PAINTINGS AND ENGRAVINGS

142 Two Studies of Huntsmen

Black chalk, heightened with white, on blue paper. 13⅛ × 17⅛ in. (33·3 × 43·5 cm.). **Coll: Charles H. Tyler (1933).**

The studies are for figures in two early tapestry cartoons delivered May, 1775: *Un cazador cargando su escopeta* (A huntsman loading his gun) and *Un cazador q^{e} se ba* (A huntsman walking off). For the cartoons and tapestries see Sambricio, *Tapices*, cat. nos. 4, 5, Docs. 8–11, Pls. VIII–X, XII, XIII. This and No. 329 (formerly attributed to F. Bayeu) are among Goya's earliest known drawings. Like the cartoons to which they relate they are much in the style of his master Francisco Bayeu. For similar studies for tapestry cartoons by Francisco and Ramón Bayeu, see Nos. 330, 332 and 333.
Lent by the Boston Museum of Fine Arts.

143 Portrait of Philip III on Horseback (after Velázquez)

Pencil with touches of red chalk. 14¾ × 12⅝ in. (37·5 × 32·2 cm.). Inscribed bottom left: *Pintado por Velasquez*; centre: *Felipe III*; right: *Dibuxado por Goya.* **Coll:** José Lázaro Galdiano. **Exh:** Arts Council, *Goya*, 1954 (4).

One of the preparatory drawings for the series of etchings after paintings by Velázquez in the Royal Palace, Madrid. The painting is now in the Museo del Prado. For the etching, dated 1778, see No. 207. Most of the drawings for these etchings once belonged to Ceán Bermúdez (see his *Diccionario*, V, 1800, p. 178).
Lent by the Fundación Lázaro Galdiano, Madrid.

144 Portrait of the Artist

Red chalk. 7 × 5 in. (17·8 × 12·7 cm.). On the *verso* are two studies (front-view) of Goya's face. **Coll:** Valentín Carderera, Madrid; General Romualdo Nogués, Madrid; Manuel Nogués, Madrid. **Exh:** Metropolitan Museum of Art, *Goya, Drawings and Prints*, 1955, cat. suppl., No. 191; *ibid.*, *The Walter C. Baker Collection of Drawings*, 1960. **Lit:** López-Rey, *Caprichos*, I, p. 187; II, Fig. 85; *verso*, Fig. 86; *Sele Arte*, No. 8, 1953, ill. p. 53. C. Virch, *Master Drawings in the Collection of Walter C. Baker*, 1962, No. 85.

Preparatory drawing for the first plate of Goya's *Caprichos*, published in 1799, with an outline showing the area of the etching. A preliminary drawing for one of the *Caprichos* apparently intended for the title-page but later incorporated as Plate 43 is dated 1797 (Prado, No. 34), so that the present drawing was probably executed between 1797 and 1799. For the etching see No. 215.
Lent by Mr. Walter C. Baker, U.S.A.

145 Portrait of the Duke of Wellington

Red chalk over some black chalk. 9⅛ × 6⅞ in. (23·2 × 17·5 cm.). Inscribed below (not in Goya's hand): *Lord Weling^{n} estudio p^{o} el*

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retrato equestre q^e pinto Goya (Lord Wellington study for the equestrian portrait painted by Goya). On the *verso* a black chalk drawing filling the whole page, inscribed above: *Al espirar Fray Juan Fernan[d]ez Agustino* (At the death of Fray Juan Fernandez Augustinian). **Coll:** bt. Colnaghi, 1862 (No. 1862–7–12–185). **Lit:** Loga, *Goya*, No. 652; Mayer, *Dibujos*, Pl. 136; Mayer, *Goya*, No. 693; Arts Council, *Spanish Exhibition*, 1947, p. 6; R. T. Stoll, *Drawings by Goya*, 1954, p. 14, Pl. 11.

A note by Goya's grandson acquired by the Museum with the drawing states that it was made at Alba de Tormes after the battle of Arapiles (i.e. Salamanca). The battle was fought on 22nd July 1812, and Wellington was at Alba de Tormes on the following day, but it is unlikely that he had occasion to sit for Goya before he entered Madrid on 12th August. Although it has been suggested that the drawing was a study for an etching rather than for a painting, the powerful characterisation of the head gives the impression that it was made from life and it may well have served as a model for Goya's two bust portraits as well as for his equestrian portrait of Wellington (see No. 105). A similar drawing is in the Kunsthalle, Hamburg. Although the note by Goya's grandson states that this drawing, together with other works by Goya, was stored away in a cupboard in 1818, the drawing on the *verso* must have been made in 1819, the year in which Fernández de Rojas died. Goya's portrait of him painted several years earlier is No. 110.

Lent by the British Museum.

146 Bullfighting Scene: Another way of bullfighting on Foot

Red chalk. 7⅛ × 11½ in. (18·1 × 29·2 cm.). **Coll:** Cabot; José Porter. **Exh:** Chicago, 1941 (104); Boston, suppl. to Smithsonian circulating exhib., 1955 (170).

Drawing for Pl. 2 of the *Tauromaquia*, published 1816. See No. 256.

Lent by Mr. Philip Hofer, U.S.A.

147 Bullfighting Scene: Rendon stabbing a Bull

Red chalk. 7⅜ × 12⅜ in. (18·7 × 31·3 cm.). **Coll:** José Atanasio Echeverria, Mexico (?); anon. English collection; acquired by the Kunsthalle, 1891 (Inv. No. 38534). **Lit:** Mayer, *Goya*, No. 665a; Loga, *Graphischen Künste*, XXXI, 1908, p. 7; Delteil 251, repr.

Drawing for Pl. 28 of the *Tauromaquia*. See No. 282.

Lent by the Kunsthalle, Hamburg.

148 Bullfighting Scene: Pedro Romero killing a Bull

Red chalk. 7⅞ × 11⅜ in. (20 × 28·9 cm.). **Coll:** Paul Lefort sale, Paris, 1869 (123); Mrs. Jay, Frankfurt; Colnaghi. **Exh:** Boston, suppl. to Smithsonian circulating exhib., 1955 (171). **Lit:** Mayer, *Goya*, No. 664; [Anna C. Hoyt] (Boston) *Bulletin of the Museum of Fine Arts*, LIII, No. 293, 1955, Fig. 24.

Drawing for Pl. 30 of the *Tauromaquia*, published 1816. See No. 284.

Lent by Mr. Philip Hofer, U.S.A.

149 Bullfighting Scene: Picadors thrown by a Bull

Red chalk and wash. 7⅛×12⅜ in. (18·2×31·3 cm.). **Coll:** José Atanasio Echeverria, Mexico (?); anon. English collection; acquired by the Kunsthalle, 1891 (Inv. No. 38541). **Lit:** Mayer, *Goya*, No. 665a; Loga, *Graphischen Künste*, XXXI, 1908, p. 7; Delteil 255, repr.

Drawing for Pl. 32 of the *Tauromaquia*, published 1816. See No. 286. A study for the main group is in the Prado Museum.

Lent by the Kunsthalle, Hamburg.

150 Bullfighting Scene

Red chalk and wash. 7½×12⅜ in. (19×31·3 cm.). **Coll:** José Atanasio Echeverria, Mexico (?); anon. English collection; acquired by the Kunsthalle, 1891 (Inv. No. 38533). **Lit:** Mayer, *Goya*, No. 665a; Loga, *Graphischen Künste*, XXXI, 1908, p. 7; Delteil 261, repr.

Drawing for the etching made on the *verso* of the copperplate for *Tauromaquia*, Pl. 11, first published by Loizelet in Paris, 1876, inscribed with the letter E and described as *Mort de Pepe Hillo* (Beruete 244; Delteil 261; Harris 241).

Lent by the Kunsthalle, Hamburg.

151 Bullfighting Scene

Red chalk and wash. 7⅝×11⅝ in. (19·3×29·5 cm.). **Coll:** José Atanasio Echeverria, Mexico (?); anon. English collection; acquired by the Kunsthalle, 1891 (Inv. No. 38542). **Lit:** Mayer, *Goya*, No. 665a; Loga, *Graphischen Kunste*, XXXI, 1908, p. 7.

Drawing for an etching evidently prepared for the *Tauromaquia* series but not published and known from a unique proof in the Biblioteca Nacional, Madrid (Beruete 250; Delteil; 267; Harris 247).

Lent by the Kunsthalle, Hamburg.

152 Expression of double Force

Lithographic ink wash. 3×6⅞ in. (7·6×17·5 cm.).

Drawing for the lithograph of *c.* 1820, *Espresivo doble fuerza*, of which only two impressions are known (Beruete 272; Delteil 272; Harris 264).

Lent anonymously.

INDEPENDENT DRAWINGS

153 Group of caricature Heads

Pen and ink. 5⅞ × 8¼ in.(15 × 21 cm.). On the *verso* another group of heads.

This drawing illustrating Goya's interest in physiognomics probably dates from the period when he was making the preparatory studies for the *Caprichos*. Another sheet of studies of a similar character (López-Rey, *Caprichos*, I, pp. 66–7, II, Fig. 61) bears an old inscription with Goya's name and the date 1798 and is traditionally said to have been drawn at the *tertulia* of the Marquis of Santa Cruz. The character and composition of this drawing suggest that Goya may have known Hogarth's engraving: *Characters and Caricatures* (1743).

Lent by M. Hubert Prouté, Paris.

154 Portrait of Giambattista Casti

Pen and ink. 7½ × 4¾ in.(19·2 × 12 cm.). Inscribed below: *J. B. CASTI / cui miro carmine dicere verum / nihil vetuit / muerto en Paris en 1802 de edad de 83 anos* (J. B. Casti, whom nothing hindered from speaking the truth in marvellous verse, died in Paris in 1802 at the age of 83). Signed: *por D^{n}. Fran^{co} Goya Pintor*. **Coll:** José Lázaro Galdiano. **Exh:** Madrid, 1922 (182); Arts Council, *Goya*, 1954 (98); Academia de San Fernando, *Dibujos de la Fundación Lázaro Galdiano*, 1959–60 (p. 77, repr. on cover). **Lit:** J. Camón Aznar, *Goya*, No. I, 1954, p. 14, Fig. 10; F. J. Sánchez Cantón, *Archivo Español de Arte*, XXVII, 1954, p. 287ff., Pl. VIII (with a reproduction of another version of the drawing which he considers inferior).

Goya's portrait of the Italian satirical poet, who died in Paris in 1803, was probably based on an engraving and possibly designed to be engraved. Goya was evidently an admirer of Casti's writings since he introduced a quotation from them with the author's name in Pl. 74 of the *Desastres de la Guerra* (see No. 299). The drawing is dated by Camón Aznar 1806–10. Sánchez Cantón suggests that it was made when Goya was taking refuge, early in 1824, with José Duaso, who probably supplied him with the Latin inscription.

Lent by the Fundación Lázaro Galdiano, Madrid.

155 A Woman kneeling at Prayer

Black wash. 5⅞ × 3⅜ in. (14·9 × 8·7 cm.). **Coll:** José Lázaro Galdiano. **Exh:** Madrid, 1922 (200); Arts Council, *Goya*, 1954 (161); Academia de San Fernando, *Dibujos de la Fundación Lázaro Galdiano*, 1959–60 (p. 75). **Lit:** J. Camón Aznar, *Goya*, No. I, 1954, p. 11, Fig. 6.

A late drawing, probably dating from after Goya's move to Bordeaux, 1824.
Lent by the Fundación Lázaro Galdiano, Madrid.

156 A Nun kneeling at Prayer

Black wash. 5¾×3⅜ in. (14·6×8·6 cm.). **Coll:** José Lázaro Galdiano. **Exh:** Madrid, 1922 (201); Arts Council, *Goya*, 1954 (162); Academia de San Fernando, *Dibujos de la Fundación Lázaro Galdiano*, 1959–60 (p. 75). **Lit:** J. Camón Aznar, *Goya*, No. I, 1954, p. 11, Fig. 5.

A late drawing, probably dating from after Goya's move to Bordeaux, 1824.
Lent by the Fundación Lázaro Galdiano, Madrid.

157 *Camino de los infiernos* (The Road to Hell)

Brush and black wash over black chalk. 7½×10½ in. (19×26·8 cm.). Title inscribed below. **Coll:** Valentín Carderera. **Exh:** Madrid, 1922 (191 H); Madrid, 1946 (147); Basle, 1953 (169); Bordeaux, 1956 (212); Stockholm, 1959 (285); Paris, 1961–62 (143). **Lit:** Barcia, No. 1252; Mayer, *Goya*, No. 417; Desparmet Fitz-Gerald, II, p. 242, No. 24, Pl. 466.

Goya made a lithograph of a similar composition (Beruete 271; Delteil 271; Harris 272).
Lent by the Biblioteca Nacional, Madrid.

THE SANLÚCAR SKETCH-BOOKS, *c.* 1796-98

The smaller of these two sketch-books is related to Goya's visit to the Duchess of Alba at her estate in Sanlúcar de Barrameda, Andalusia, probably in 1796–97. The few pages that have been preserved show scenes from the everyday life of the Duchess and her household.

The larger sketch-book, probably begun in Sanlúcar and continued after Goya's return to Madrid, is sometimes called the Madrid sketch-book. Some of the pages served as preliminary studies for the *Caprichos*, others contain caricatures and satirical subjects with captions, which may have been designed for the *Caprichos* but were never engraved.

Lit: V. Carderera, *Gazette des Beaux-Arts*, 1860, p. 223ff.; F. J. Sánchez Cantón, *Los Dibujos del Viaje a Sanlúcar*, 1928; Sayre, *Goya's Albums*, p. 130: Albums A and B (summary description with other references).

158 · A Woman with Hands raised to her Hair, probably the Duchess of Alba

Brush and grey and black wash. 6¾×4 in. (17·1×10·2 cm.). On the *verso* a naked woman at her bath watched by two men (sometimes identified as *Susanna and the Elders*). **Coll:** Valentín Carderera; acquired 1867. **Exh:** Madrid, 1922 (190 F); Madrid, 1946 (157–8); Basle, 1953 (176); Bordeaux, 1956 (216); Paris, 1961–62 (154–5). **Lit:** Cardera, *Gaz. des Beaux-Arts*, 1860, p. 222; Barcia, No. 1271; Mayer, *Goya*, Nos. 434, 434a; Sánchez Cantón, *Dibujos del viaje a Sanlúcar*, 1928, pp. 13–14; Desparmet Fitz-Gerald, II, 241, No. 869; López-Rey, *Caprichos*, I, pp. 17–18; II, Fig. 7; *verso*, Fig. 8.

The woman's long hair may justify the identification of her as the Duchess of Alba, "whose cascades of black hair were considered a nest of temptation by her contemporaries" (López-Rey, *op. cit.*). Carderera thought the drawing portrayed the Duchess in an attitude of despair, like a daughter of Niobe, tearing her hair.

Lent by the Biblioteca Nacional, Madrid.

159 The Duchess of Alba

Brush and black wash. 6¾×3½ in. (17·1×8·8 cm.). On the *verso* three seated figures and the number, centre bottom: *3.* **Coll:** F. Koenigs (Lugt 1023a): presented by D. G. van Beuningen to the Museum, 1940. **Lit:** P. Gassier, *Bulletin Museum Boymans*, IV, 1953, p. 13, Fig. 12; *verso*, Fig. 14.

Dated by Gassier 1797 and related to the drawings of the small Sanlúcar sketch-book. A copy of this drawing, inscribed *Goya, Duquesa de Alba*, with a different subject on the *verso*, is in the Fundación Lázaro Galdiano, Madrid (see Mayer, *Belvedere*, IX, 1930, p. 216, repr. Pl. 130/2).

Lent by the Museum Boymans-van Beuningen, Rotterdam.

160 Maja with a Beggar

Brush and black wash. 9¼×5¾ in. (23·4×14·5 cm.). On the *verso*, a similar subject: *A maja strutting.* **Coll:** Valentín Carderera; acquired 1867. **Exh:** Madrid, 1922 (190 C); Madrid, 1946 (161–2); Basle, 1953 (48); Bordeaux, 1956 (215); Paris, 1961–62 (156–7). **Lit:** Barcia, No. 1262; Mayer, *Goya*, Nos. 423–4; Sánchez Cantón, *Dibujos del viaje a Sanlúcar*, 1928, p. 19, Pl. XIII; *verso*, Pl. XIV; Wehle, p. 13; Desparmet Fitz-Gerald, II, pp. 241–2, Nos. 15–16; López-Rey, *Caprichos*, I, pp. 35, 91; II, Fig. 29; *verso*, Fig. 30.

This page from the larger Sanlúcar sketch-book was adapted, with a few subtle changes, for the drawing for plate 16 of the *Caprichos*.
Lent by the Biblioteca Nacional, Madrid.

161 A Maid combing her Mistress's Hair

Brush and black wash. 9¼×5¾ in. (23·6×14·5 cm.). Numbered top right: *25*. On the *verso* a naked woman holding a mirror. **Coll:** Valentín Carderera; acquired 1867. **Exh:** Madrid, 1922 (190 A); Madrid, 1946 (163–4); Basle, 1953 (67); Stockholm, 1960 (267); Paris, 1961–62 (152–3). **Lit:** Barcia, No. 1263; Sánchez Cantón, *Dibujos del viaje a Sanlúcar*, 1928, p. 20, Pl. XVII; *verso*, Pl. XVIII; Mayer, *Goya*, Nos. 425–6; Desparmet Fitz-Gerald, II, p. 241, No. 10; López-Rey, *Caprichos*, I, pp. 32, 91; Fig. 25; *verso*, Fig. 26.

This domestic scene, a page from the larger Sanlúcar sketch-book, was transformed by the addition of a figure of a procuress into the preparatory sketch for plate 31 of the *Caprichos*.
Lent by the Biblioteca Nacional, Madrid.

162 Washerwomen

Brush and black wash. 9¼×5¾ in. (23·5×14·5 cm.). Numbered top right: *45* (numbered top right corner: *8* in a later hand). On the *verso*: Girl standing by a well, numbered: *46* (*9* in a later hand). **Coll:** Valentín Carderera; F. de Madrazo; Mariano Fortuny; bt. by the Museum, 1935. **Exh:** Paris, Bibliothèque Nationale, *Goya*, 1935 (297); Baltimore, 1937 (28); San Francisco, 1937 (38). **Lit:** Wehle, Pl. VII; *verso*, Pl. VIII; López-Rey, *Caprichos*, I, pp. 37–8; II, Fig. 37; *verso*, Fig. 38.

Identified by Wehle as page 25 of the larger Sanlúcar sketch-book. Sánchez Cantón has suggested that the woman pulling at the well-rope may portray the Duchess of Alba (López-Rey, *op. cit.*, p. 37, note 5).
Lent by the Metropolitan Museum of Art, New York (Dick Fund, 1935).

163 Two Majas promenading

Brush and grey and brown wash. 8¾×5¼ in. (22·1×13·5 cm.). On the *verso*, a couple with a sunshade. Numbered top left: *38*. **Coll:** José Atanasio Echeverria, Mexico (?); anon. English collection; acquired by the Kunsthalle, 1891 (Inv. No. 38545). **Exh:** Basle, 1953 (69). **Lit:** Mayer, *Belvedere*, IX, 1930, Pl. 129/1; Mayer, *Revista Española de Arte*, 1953, p. 378; Wehle, p. 13; López-Rey, *Caprichos*, II, Fig. 34; R. T. Stoll, *Drawings by Goya*, 1954, p. 12, Pl. 4.

Identified by Wehle as page 38 of the larger Sanlúcar sketchbook.
Lent by the Kunsthalle, Hamburg.

164 Maja and old Woman

Brush and grey wash. 9¼×5⅞ in. (23·5×14·8 cm.). **Coll:** José Atanasio Echeverria, Mexico (?); anon. English collection; acquired by the Kunsthalle, 1891 (Inv. No. 38544). **Exh:** Basle, 1953 (70, repr. Fig. 13). **Lit:** Mayer, *Belvedere* IX, 1930, Pl. 128/1; Mayer, *Revista Española de Arte*, 1933, p. 378; Wehle, p. 13; López-Rey, *Caprichos*, II, Fig. 33.

Identified by Wehle as a page from the larger Sanlúcar sketchbook. A copy of this drawing is in the Fundación Lázaro Galdiano, Madrid (repr. Mayer, *Belvedere*, Pl. 128/2).

Lent by the Kunsthalle, Hamburg.

165 *Humildad contra soberbia* (Humility versus Pride)

Brush and black wash. 9¼×5¾ in. (23·5×14·6 cm.). Inscribed (under mount) and numbered top right: *75* (numbered top right corner: *13* in pen and ink in a later hand). On the *verso* a composition entitled: *Larg(u)eza contra Abaricia* (Generosity versus Greed), numbered: *76* (*12* in a later hand). **Coll:** Valentín Carderera: F. de Madrazo; Mariano Fortuny; bt. by the Museum, 1955. **Exh:** Paris, Bibliothèque Nationale, *Goya*, 1935 (297). **Lit:** Wehle, Pl. XI; *verso*, Pl. XII; López-Rey, *Caprichos*, I, pp. 45–6; II, Fig. 49; *verso*, Fig. 50.

Identified by Wehle as page 75 of the larger Sanlúcar sketch-book. These later pages, thought to have been drawn after the artist's return to Madrid, contain satirical subjects similar to the *Caprichos*. López-Rey suggests that this drawing portrays Napoleon "being treated to a show of obsequiousness by his defeated foes".

Lent by the Metropolitan Museum of Art, New York (Dick Fund, 1935).

DRAWINGS FROM A WASH SERIES, *c.* 1814-19

The few pages that are known, most of them with titles by Goya, represent subjects that recall some of the plates of the *Caprichos*: witches, monks and old people, figures flying and dancing in the air.

Lit: Sayre, *Goya's Albums*, p. 131: Journal-Album D (summary description with previous references).

166 *Cantar y bailar* (Song and Dance)

Brush and black wash. 9¼×5¾ in. (23·5×14·5 cm.). Title inscribed below; numbered top centre: *3* (numbered above: *23* in a later hand). **Coll:** E. Calando (Lugt 837); Calando sale, Paris (Roblin) 11th December 1889 (75). **Lit:** *Paintings and Drawings of Continental Schools other than Flemish and Italian at 56, Princes Gate, London, S.W. 7, 1961*, No. 256, Pl. LXXXII.

According to the 1899 sale catalogue the drawings from this collection came from a previous sale of an album containing 106 drawings by Goya. The drawing corresponds in size and style to the other known drawings of this series. The following page, numbered *4*, showing two old people dancing in the air, has recently been discovered in the Hispanic Society of America (see E. du G. Trapier, *Master Drawings*, I, 1963, Pl. 14.)

Lent by Dr. Count Antoine Seilern.

167 *Sueño de buena echizera* (Dream of a good Witch)

Brush and black wash. 9¼×5⅝ in. (23·4×14·4 cm.). Title inscribed below; numbered top centre: *15* (numbered above: *25* in a later hand). **Coll:** A. Strolin, Paris; acquired by the Kupferstichkabinett, 1907 (Inv. No. 373, 1907). **Lit:** Loga, *Graphischen Künste*, XXXI, 1908, p. 16; Mayer, *Goya*, No. 656b; P. Gassier, *Revue des Arts*, 1954, p. 40.

Assigned to this series by Gassier.

Lent by the Kupferstichkabinett, Berlin-Dahlem.

168 *Que disparate, pensar aun en matrimonio!* (How absurd to be thinking still of Matrimony!)

Brush and black wash. 9¼×5⅝ in. (23·4×14·4 cm.). Title inscribed below; numbered top centre: *18* (numbered above: *27* in a later hand). **Coll:** G. Poelet (1906); entered the Museum with the Cosson Bequest, 1926 (Inv. No. RF 6913). **Exh:** Bordeaux, 1956 (207). **Lit:** Mayer, *Old Master Drawings*, XIII, 1938, p. 23, Pl. 22; P. Gassier, *Revue des Arts*, 1954, pp. 37–40, Fig. 10.

Identified by Gassier as page 18 of the series, executed *c.* 1814–15.

Lent by the Musée du Louvre, Paris.

169 *Pesadilla* (Nightmare)

Brush and black wash. 9⅛×5¾ in. (23·3×14·5 cm.). Title inscribed below (earlier title: *vision* crossed out); numbered top centre: *20* (numbered top right corner: *22* in a later hand). **Coll:** E. Rodriguez (Lugt 897); purchased in New York, 1919. **Lit:** Wehle, p. 11, Fig. 10.

This drawing is related by Wehle to two others of the series in the Metropolitan Museum.

Lent by the Metropolitan Museum of Art, New York (Rogers Fund, 1919).

THE DARK OR BLACK BORDER SERIES, *c.* 1810-20

The drawings from this series, framed in a dark grey or black wash border, are for the most part inscribed with titles by Goya. The date *circa* 1805 proposed for some of the series by Mayer (*Belvedere*, IX, 1930, pp. 215–17) is no longer generally accepted. Several of the subjects reflect the political and social upheavals resulting from the Napoleonic invasion and were probably drawn during the latter part of the war or in the post-war period.

Lit: Sayre, *Goya's Albums*, p. 117ff.; p. 131: Journal-Album E (summary description with previous references); p. 131, Appendix II (reconstruction of the series).

170 Old Woman dancing with Castanets

Brush and grey and black wash. 9½×7 in. (24×17·7cm.). Under mount: double frame in black and reddish brown ink: remains of title below; numbered top centre: *2* **Coll:** F. Koenigs (Lugt 1023a); presented to the Museum by D. G. van Beuningen, 1940 (Inv. S.3). **Lit:** P. Gassier, *Bulletin Museum Boymans*, IV, 1953, p. 17, Fig. 15; Sayre, *Goya's Albums*, p. 135. On the back, remains of pink paper on which the drawing was previously mounted.

Identified by Gassier as one of the "dark border series"; tentatively accepted as page 2 of the series by Miss Sayre.

Lent by the Boymans-van Beuningen Museum, Rotterdam.

171 *Mucho sabes y aun aprendes* (You know a lot and you're still learning)

Brush and grey and black wash. 10⅜×7⅛ in. (26·4×18 cm.). Watermark (fragmentary): Honig & Zoonen. Title inscribed below; traces of numbering in ink, above. The slab held by the old man inscribed (in corrupt Italian): *Tuto he mestier* (Everything is a trade). On the *verso* a slight mythological sketch. **Coll:** anon. sale, 1877; Paul Meurice, 1905. **Lit:** Sayre, *Goya's Albums*, p. 119ff., repr. Fig. 1.

Identified by Miss Sayre as page 15 (?) of the "dark border series" and related in subject to a later drawing of an old man in the Museo del Prado, entitled *Aun aprendo* (I'm still learning).

Lent by the Boston Museum of Fine Arts.

172 *No sabe lo q*^{e} *hace* (He doesn't know what he's doing)

Brush and light and dark grey wash. 10⅝×7 in. (26·9×17·9 cm.). Watermark (fragmentary): Honig & Zoonen. Title inscribed below; numbered top centre: *19* (numbered top right corner: *50* in a later hand). **Coll:** A. Strolin, Paris; acquired by the Kupferstichkabinett, 1907. **Lit:** Mayer, *Goya*, No. 656a; Loga, *Graphische Künste*, XXXI, 1908, p. 15, repr.; Mayer, *Belvedere*, IX, 1930, p. 216, Pl. 132; Wehle, *op. cit.*, p. 14; F. D. Klingender, *Goya in the democratic tradition*, 1948, p. 195, Fig. 100; Sayre, *Goya's Albums*, p. 135.

According to Klingender the broken statue is a symbol of liberty smashed in an orgy of reaction.

Lent by the Kupferstichkabinett, Berlin-Dahlem.

173 *No se descuida el Borrico* (The Donkey looks out for himself)

Brush and grey and black wash. 10⅛×7⅛ in. (25·7×18·2 cm.). **Coll:** Valentín Carderera; acquired 1867. **Exh:** Madrid, 1922 (191 B, Pl. XXV); Madrid 1946 (149); Basle, 1953 (167); Paris, 1961–62 (163). **Lit:** Barcia, No. 1254; Mayer, *Goya*, No. 418a; Wehle, p. 14; Desparmet Fitz-Gerald, II, p. 242, No. 29; R. T. Stoll, *Drawings by Goya*, 1954, p. 15, Pl. 12; Sayre, *Goya's Albums*, p. 135.

Identified by Wehle as belonging to this series, the number 21(?) deciphered by Miss Sayre.

Lent by the Biblioteca Nacional, Madrid.

174 A Mother revealing her deformed Child

Brush and grey and black wash. 10⅜×7⅛ (26·5×18·2 cm.). Numbered top centre: *23.* **Coll:** Henri Lacroix; Lacroix sale, Hotel Drouot, 28th January 1903, bt. Cosson; entered the Museum with the Cosson bequest, 1926 (Inv. R.F. 6911). **Exh:** Bordeaux, 1956 (206). **Lit:** A. L. Mayer, *Old Master Drawings*, XIII, 1938, p. 23, Pl. 22; P. Gassier, *Revue des Arts*, 1954, No. 1, pp. 37–41, Fig. 9; Sayre, *Goya's Albums*, p. 135.

Identified by Gassier as one of the "dark border series"; listed by Miss Sayre as page 23 of the series.

Lent by the Musée du Louvre, Paris.

175 *Valentias? Quenta con los años* (Showing off? Remember your age)

Brush and light and dark grey wash. 10⅜×7⅜ in. (26·5×18·7 cm.). Title inscribed in crayon, below; traces of numbering top centre. **Coll:** A. Strolin, Paris, acquired by the Kupferstichkabinett, 1907.

Lit: Loga, *Graphische Künste*, XXI, 1908, p. 15; Mayer, *Goya*, No. 656c; Sayre, *Goya's Albums*, p. 136, Fig. 9.

Identified by Miss Sayre as page 38 (?) of the series.

Lent by the Kupferstichkabinett, Berlin-Dahlem.

176 ***No haras nada con clamar*** **(You won't get anywhere by shouting)**

Brush and grey and black wash. $10\frac{7}{16} \times 7\frac{1}{8}$ in. (26·5×18·1 cm.). Title inscribed below; numbered top centre: *39* (numbered top right: *59* in a later hand). Watermark (fragmentary): Honig & Zoonen. **Coll:** anon sale, 1877; Paul Meurice sale, 1906 (80); sale, Boerner and Graupe, Berlin, 12th May 1930 (80), Pl. XXIV; Goldschmidt, Berlin. **Exh:** Chicago, *Goya*, 1941 (63); Boston, suppl. to *Goya*, Smithsonian circulating exhib., 1955 (169). **Lit:** Mayer, *Belvedere*, IX, 1930, p. 215, Pl. 131; Wehle, p. 14; [Anna C. Hoyt], (Boston) *Bulletin of the Museum of Fine Arts*, LIII, No. 293, 1955, Fig. 1; Sayre, *Goya's Albums*, p. 136, Fig. 6.

Page 39 of the series. The labourer, who has downed tools and menaces and shouts in vain, is one in the series that recalls figures in the *Desastres de la Guerra* and can probably be dated in the revolutionary war period.

Lent by Mr. Philip Hofer, U.S.A.

177 ***Dios nos libre de tan amargo lance*** **(God deliver us from such a bitter Fate)**

Brush and grey and black wash. $10\frac{1}{2} \times 7\frac{3}{8}$ in. (26·8×18·8 cm.). Title inscribed below; numbered top centre: *41* (numbered top right: *50* in a later hand). Watermark (fragmentary): Honig & Zoonen. **Coll:** Valentín Carderera; F. de Madrazo; Mariano Fortuny; bt. by the Museum, 1935. **Exh:** Paris, Bibliothèque Nationale, *Goya*, 1935 (297). **Lit:** Wehle, Pl. XVIII; Sayre, *Goya's Album*, p. 136, Fig. 7.

Identified by Wehle as page 41 of the series. Like No. 176, this evidently relates to the war period and recalls scenes in the *Desastres de la Guerra*.

Lent by the Metropolitan Museum of Art, New York (*Dick Fund, 1935*).

178 ***La Novicia*** **(The Novice)**

Brush and black wash. $10\frac{3}{8} \times 7$ in. (26·4×18 cm.). Title inscribed below. On the *verso* a slight brush sketch of a nun (to be compared with a drawing in the collection of César de Hauke). Watermark (fragmentary): Honig & Zoonen. **Coll:** Victor Hugo; anon. sale, Paris, 3rd April, 1877, 1st series, No. 14; S. Meller, Munich; F. Lugt, Institut Néerlandais, Paris. **Exh:** Paris, 1935 (298); Paris, 1961–62 (168). **Lit:** *Maanblad Voor Beeldende Kunsten, XXVI*, 1950, p. 126, repr.

This drawing of *c.* 1815, though not numbered, corresponds in style, size and watermark with the drawings from the "dark border series".
Lent by F. Lugt, Esq., France.

179 ***Vinculos indisolubles*** **(Indissoluble bonds)**
Brush and black wash. 7⅜×6¼ in. (18·8×15·8 cm.). Title inscribed below. Coll: Valentín Carderera, acquired 1867. Exh: Madrid, 1922 (191 E); Madrid, 1946 (148); Basle, 1953 (171); Stockholm, 1959 (262); Paris, 1961–62 (144). Lit: Barcia, No. 1253; Mayer, *Goya*, No. 418; R. T. Stoll, *Drawings by Goya*, 1954, p. 18, Pl. 20; Desparmet Fitz-Gerald, II, p. 242, No. 23, Pl. 465.

This drawing corresponds in style and subject-matter with others in the "dark border series" and is similarly framed, though the page is much smaller.
Lent by the Biblioteca Nacional, Madrid.

THE BROWN OR SEPIA WASH SERIES, *c.* 1815-20

The drawings from this series are mostly preserved in the Museo del Prado and the Metropolitan Museum of Art, New York. Only a few bear titles. Some of the subjects are symbolical, but the majority are documentary and there are several scenes of violence and torture that probably relate to the post-war period.

Lit: Wehle, pp. 14–16, Pls. XXI–XLIX (reconstruction of the series and reproductions of the drawings in the Metropolitan Museum); Sayre, *Goya's Albums*, pp. 132–3: Journal-Album F (summary description with other references).

180 **Funeral Procession**
Brush and brown and grey wash. 8⅛×5½ in. (20·5×13·9 cm.). Numbered to the right: *44*; upper edges renewed. Coll: Madrazo;

acquired by the Kupferstichkabinett, 1903. **Lit:** Mayer, *Goya*, No. 525, Fig. 417; Loga, *Graphische Künste*, XXXI, 1908, repr. opp. p. 8; Wehle, p. 15.

Identified by Wehle as page 44 of the series.

Lent by the Kupferstichkabinett, Berlin-Dahlem.

181 Truth beset by dark Spirits

Brush and brown wash. 8⅛×5⅝ in. (20·5×14·3 cm.). Numbered above to the right: *4(5?)* (numbered top right corner: *30* in a later hand). **Coll:** Valentín Carderera; F. de Madrazo; Mariano Fortuny; bt. by the Museum, 1935. **Exh:** Paris, 1935 (297); Baltimore, 1937 (40); San Francisco, 1937 (34). **Lit:** Wehle, pp. 12, 15, Pl. XXVIII; F. D. Klingender, *Goya in the democratic tradition*, 1948, p. 195, Fig. 101.

The symbolical figures of Truth, Liberty and Justice occur in several other drawings by Goya referring to the political and religious persecutions following the restoration of Ferdinand VII and, as Wehle points out, the imagery of this drawing is particularly close to that of the last two plates of the *Desastres de la Guerra* entitled *Truth is dead* and *Will she rise again?* (See No. 254.)

Lent by the Metropolitan Museum of Art, New York (Dick Fund, 1935).

182 Three Men digging

Brush and brown wash. 8⅛×5⅝ in. (20·7×14·3 cm.). Numbered top centre: *51* (numbered top right: *32* in a later hand). **Coll:** Valentín Carderera; F. de Madrazo; Mariano Fortuny; bt. by the Museum, 1935. **Exh:** Paris, 1935 (297). **Lit:** Wehle, pp. 12, 15, Pl. XXX.

This drawing evidently served as a preliminary study for Goya's painting *The Forge* (Frick Collection, New York), dated on stylistic grounds *c.* 1819.

Lent by the Metropolitan Museum of Art, New York (Dick Fund, 1935).

183 Samson slaying the Philistine (?)

Brush and brown and greyish wash. 8⅛×5½ in. (20·6×14 cm.). Numbered above to the right: *57* (?) (numbered top centre: *14* in a later hand). **Coll:** Valentín Carderera (?); P. M. Turner; F. F. Madan, by whom bequeathed to the Museum, 1962. **Exh:** R.A., *Old Master Drawings*, 1953 (496); Colnaghi, 1951 (49, repr. Pl. VI); Colnaghi, 1962. **Lit:** Ashmolean Museum, *Report*, 1962, p. 42, Pl. IX.

The subject previously identified as *Cain killing Abel* is probably not biblical or intended to represent a specific event. Gassier's view

(mentioned in the *Report*) that it is one of the scenes of murder and violence belonging to this series is no doubt correct.
Lent by the Ashmolean Museum, Oxford.

184 Glutton eating by himself

Brush and brown wash. 8×5⅝ in. (20·3×14·3 cm.). Numbered above to the right: *64* (numbered top right corner: *68* in a later hand). Watermark (fragmentary): Pavlar, etc. (see Sayre, *Goya's Albums*, p. 132). **Coll:** Paul Prouté, Paris.

The style, size and watermark correspond with other drawings in this series and the previous page 63 represents a similar subject: *A man drinking from a wineskin* (Metropolitan Museum, Wehle, Pl. XXXIV). Dated by Miss Sayre *c.* 1819.
Lent by Mrs. M. H. Drey.

185 A Fight

Brush and brown wash. 8⅛×5½ in. (20·5×14·1 cm.). Numbered above to the right: *74* (numbered top centre: *16* in a later hand). **Coll:** probably sale, Paris, Drouot, 3rd April 1877, as "la correction"; I. W. Böhler, 1929; F. Koenigs (Lugt 1023a); presented to the Museum by S. G. van Beuningen, 1940 (Inv. No. S.17). **Lit:** P. Gassier, *Bulletin Museum Boymans*, IV, 1953, p. 18, Fig. 18.

Identified by Gassier as page 74 of the series, executed 1815–20.
Lent by the Museum Boymans-van Beuningen, Rotterdam.

186 Woman murdering a sleeping Man

Brush and brown wash. 8⅛×5⅝ in. (20·5×14·3 cm.). Under mount: numbered above to the right: *87* (numbered top right corner: *46* in a later hand). **Coll:** Valentín Carderera: F. de Madrazo; Mariano Fortuny; bt. by the Museum, 1935. **Exh:** Paris, 1935 (297); Baltimore, 1937 (35); San Francisco, 1937 (30). **Lit:** Wehle, p. 15, Pl. XLIV.
Lent by the Metropolitan Museum of Art, New York (Dick Fund, 1935).

187 A Man shooting Birds

Brush and brown wash. 8×5½ in. (20·2×14 cm.). Numbered top right: *97* (numbered top right corner: *43* in a later hand). **Coll:** probably sale, Paris, Drouot 3rd April 1877 (56?); I. W. Böhler, 1929; F. Koenigs (Lugt 1023a); presented to the Museum by D. G. van Beuningen, 1940 (Inv. No. S.16). **Lit:** P. Gassier, *Bulletin Museum Boymans*, IV, 1953, p. 17, Fig. 17.

Identified by Gassier as page 97 of the series executed 1815–20; similar subjects are represented on pages 103 and 105 in the Metropolitan Museum (Wehle, Pls. XLVII, XLVIII).
Lent by the Museum Boymans-van Beuningen, Rotterdam.

188 Group of Women

Brush and brown wash. 7¼×5¾ in. (18·5×14·7 cm.). **Coll:** Valentín Carderera; acquired 1867. **Exh:** Madrid, 1922 (191 F); Madrid, 1928 (153); Madrid, 1946 (153); Basle, 1953 (173); Stockholm, 1960 (266); Paris, 1961–62 (165). **Lit:** Barcia, No. 1258; Wehle, p. 15; Desparmet Fitz-Gerald, II, p. 242, No. 27.

Described by Wehle, who assigned it to this series, as a *Group of Vagrants.*
Lent by the Biblioteca Nacional, Madrid.

THE SO-CALLED CYCLE OF DRAWINGS, *c.* 1818-23

This is the largest series that is known (the highest numbered page is 133) and nearly all the drawings preserved are in the Museo del Prado. The subjects, some of them with titles, include illustrations of human foibles and vices, political and social injustice, religious intolerance and persecution.

Lit: J. López-Rey, *A Cycle of Goya's Drawings*, 1956 (detailed study); Sayre, *Goya's Albums*, p. 131: Journal-Album C (summary description with other references).

189 *P^{r} linage de ebreos* (For being of Jewish Ancestry)

Brush and brown wash. 8⅛×5⅝ in. (20·5×14·2 cm.). Title inscribed below. Numbered top right: *88* (corrected over *78*). **Coll:** bt. Colnaghi, 1862 (No. 1862–7–12–187). **Lit:** Loga, *Goya*, No. 674; Calvert, *Goya*, Pl. 606; Mayer, *Goya*, No. 716; López-Rey, *Cycle*, p. 109, Pl. 72.

This is one of a group of drawings showing prisoners of the Inquisition in penitential costume, victims of senseless persecution. Most of the other known drawings from this series are in the Museo del Prado and one was recently discovered in the Hispanic Society of America (Trapier, *Master Drawings*, I, 1963, p. 16, Pl. 13a).
Lent by the British Museum.

190 ***Estropiada codiciosa* (Worn out with Greed)**

Brush and black wash. 8¼×5¾ in. (21×14·5 cm.). Title inscribed below. **Coll:** Valentín Carderera; acquired 1867. **Exh:** Madrid, 1922 (189 C); Madrid, 1946 (150); Bordeaux, 1956 (209). **Lit:** Barcia, No. 1255; Mayer, *Goya*, No. 419; R. T. Stoll, *Drawings by Goya*, 1954, p. 26, Pl. 42.

Though unnumbered, the drawing is close in style and size to No. 189 and may have belonged to the same series.
Lent by the Biblioteca Nacional, Madrid.

BLACK CHALK DRAWINGS, *c.* 1819-28

Goya probably began to adopt black chalk and similar media for drawings when he made his first lithographs at the age of over seventy. Many of the drawings were probably designed for lithographs that were never executed. It was no doubt to these that he referred in a letter from Bordeaux (1825) in reply to a suggestion from his friend Joaquín Ferrer that he should publish a new edition of the *Caprichos*: "I have greater things today", he wrote, "that would sell to better advantage." Two series of drawings have so far been identified, one with titles, the other without, but the duplication of some of the numbers may mean that there were more than two series or that Goya did not live to put them into final order.

Lit: P. Gassier in Malraux, *Goya: Drawings from the Prado*, 1947, Pls. 156–95, Appendix IV (partial reconstruction of the series and reproductions of the drawings in the Prado); Sayre, *Goya's Albums*, p. 133: Journal Albums G & H (summary description with other references).

191 *Segura union natural* (Union secured by Nature)

Black chalk. 7⅝×5⅞ in. (19·2×15 cm.). Title inscribed below over earlier titles not easily decipherable. One of them may read: *Hombre la mitad muger la otra*... (Man half woman, the other half...). Numbered top right: *15*. Signed (?) on the *verso*: *Goya*. **Coll:** J. Peoli (Lugt 2020 on *verso*), sale, New York, *c.* 1910; Charles Ricketts, R.A., and Charles Shannon, R.A.; bequeathed to the Museum by the latter, 1937 (No. 2067). **Exh:** Burlington Fine Arts Club, 1917 (24); Burlington Fine Arts Club, 1928 (17). **Lit:** C. van Hasselt, *Apollo*, LXV, 1957, pp. 87–9, Fig. III.

This is a lighthearted variation on the theme of the indisoluble bond of matrimony treated by Goya elsewhere more satirically, as in Pl. 75 of the *Caprichos* and Pl. 7 of the *Proverbios* (see Nos. 298 and 290).

Lent by the Fitzwilliam Museum, Cambridge.

192 *Loco* (Madman)

Black chalk. 7½×5½ in. (19×14 cm.). Title inscribed below over earlier title probably: *calabozo* (cell); numbered top right: *17*. **Coll:** Strolin, Lausanne, 1939. **Exh:** Buenos Aires, 1958. **Lit:** A. L. Mayer, *Old Master Drawings*, IX, 1934, p. 21.

According to Mayer this drawing came from the same source as other drawings of madmen in the Strolin Collection published by him in *Revista Española de Arte*, 1933, p. 377ff. See Nos. 194–6.

Lent by Dr. Z. Bruck, Argentina.

193 *Diligencias Nuebas o sillas de espaldas* (New Stage-coaches or Shoulder Chairs)

Pencil and black chalk. 7½×6 in. (19·1×15·2 cm.). Title inscribed left and right towards the bottom (over two earlier inscriptions); door marked: *A la comedia/N- 89*; numbered top right: *24*. **Coll:** anon. collection, Paris; Strolin, Lausanne. **Exh:** Boston, suppl. to Smithsonian circulating exhib., 1955 (172). **Lit:** A. L. Mayer, *Old Master Drawings*, No. 34, 1934, p. 21, Pl. 23.

Goya represented a similar sedan-chair on page 26 of the same series (Mayer, Pl. 24). They were perhaps amongst the novel sights of France, that he recorded in several late drawings. See No. 194.

Lent by the Boston Museum of Fine Arts.

194 *Locos patines* (Mad Skates)

Pencil and black chalk. 7½×6 in. (19·1×15·2 cm.). Title inscribed lower right; numbered top right: *32* (*Goya* bottom left not autograph). **Coll:** Boilly; Hyades, Bordeaux; Strolin, Lausanne. **Exh:** Boston, suppl. to Smithsonian circulating exhib., 1955 (176).

Lit: A. L. Mayer, *Revista Española de Arte*, 1933, p. 379, repr.; [P. A. Wick], (Boston) *Bulletin of the Museum of Fine Arts*, LII, No. 290, 1954, p. 94, repr.

Behind the man on the "mad skates" is a man on a slow celeripede, a primitive form of bicycle invented in Paris in 1816, and probably for Goya a French novelty.

Lent by the Boston Museum of Fine Arts.

195 *Loco furioso* (Furious Madman)

Black chalk. 7½×5¾ in. (19×14·5 cm.). Title inscribed below; numbered top right: *40.* **Coll:** Hyades, Bordeaux, *c.* 1860. **Exh:** Paris, 1956. **Lit:** A. L. Mayer, *Revista Española de Arte*, 1933, p. 377, repr.

This is one of the most expressive of Goya's late drawings of madmen. His interest in portraying the insane dates from 1794 when he visited a lunatic asylum in Saragossa and painted at least one *Madhouse* scene (Academia de San Fernando, Madrid).

Lent by Monsieur A. Strolin, France.

196 *Loco [?] p^r errar* (Mad? through erring)

Pencil and black chalk. 7½×5¾ in. (19·2×14·6 cm.). Title inscribed top left (over an earlier inscription); numbered top right: *44.* **Coll:** Boilly; Hyades, Bordeaux; Strolin, Lausanne. **Exh:** Boston, suppl. to Smithsonian circulating exhib., 1955 (175). **Lit:** A. L. Mayer, *Revista Española de Arte*, 1933, p. 377, repr.; [Anna C. Hoyt], (Boston) *Bulletin of the Museum of Fine Arts*, LIII, No. 293, 1955, Fig. 7.

This figure probably represents the fool who follows a false path rather than an insane person.

Lent by the Boston Museum of Fine Arts.

197 *Enrredos de sus vidas* (Their Lives' Entanglements)

Black chalk. 7½×6 in. (19·1×15·2 cm.). Title inscribed below; numbered above to the right: *46.* **Coll:** Aureliano de Beruete; John Savile, second Baron Savile of Rufford; bt. from Colnaghi, 1923. **Exh:** New York, Wildenstein, 1950 (71); Bordeaux, 1951 (10); Richmond, Virginia, 1953; Winnipeg, 1955 (26). **Lit:** López-Rey, *Cycle*, p. 140; *Apollo*, LXV, 1957, p. 87.

Identified by López-Rey as belonging to this series.

Lent by the National Gallery of Canada, Ottawa.

198 *Comico descubrimiento* (Comical Discovery)

Black chalk or lithographic crayon. 7½×5⅞ in. (19·2×14·9 cm.). Title inscribed below to the left; numbered above to the right: *51.*

Watermark: paired lions with a cross (see Sayre, *Goya's Albums*, p. 133). **Coll:** J. Peoli (Lugt 2020 on *verso*), sale, New York, *c.* 1910; Charles Ricketts, R.A., and Charles Shannon, R.A.; bequeathed by the latter to the Museum, 1937 (No. 2066). **Exh:** Burlington Fine Arts Club, 1928 (2). **Lit:** C. van Hasselt, *Apollo*, LXV, 1957, pp. 87–9, Fig. II.

The subject of this drawing has been variously interpreted. Van Hasselt suggests that Goya was referring to the mass beheadings that took place during the persecution of the Spanish liberals after 1823. Miss Sayre (in a letter in the Museum's Archives) has put forward the view that as some of the heads are bestial it may be that they are "citizens of hell, actual or prospective, who turn up in a number of [Goya's] prints and drawings". The two drawings in the Prado Museum, which she cites as representing similar themes, have also been interpreted in different ways. The title of this drawing is certainly enigmatic, but the closely packed group of grotesque heads recalls the much earlier page of caricature heads, No. 153.
Lent by the Fitzwilliam Museum, Cambridge.

199 ***Muerte de Anton Requena*** **(Death of Anton Requena)**

Black chalk. 7½×6 in. (19×15·2 cm.). Title inscribed bottom left; numbered top right: *53.* **Coll:** John Savile, 2nd Baron Savile of Rufford; bt. from Colnagi, 1923. **Exh:** New York, Wildenstein's, 1950 (72); Bordeaux, 1951 (8); Richmond, Virginia, 1953; Winnipeg, 1955 (27). **Lit:** López-Rey, *Cycle*, p. 140; Apollo, LXV, 1957, p. 88.
Lent by the National Gallery of Canada, Ottawa.

200 ***Buelan Buelan*** **(They fly, they fly)**

Black chalk. 7½×5¾ in. (19×14·5 cm.). Title inscribed below (beneath traces of earlier title); numbered towards bottom right: *53.* **Coll:** Hyades, Bordeaux, *c.* 1860. **Exh:** Paris, 1956. **Lit:** A. L. Mayer, *Revista Española de Arte*, 1933, p. 383, repr.

The flying bull, here associated with butterfly-winged heads, recalls the enigmatic group of flying bulls in one of the additional plates to the *Proverbios* (see No. 297).
Lent by Monsieur A. Strolin, France.

201 ***Semana Sta en tiempo pasado en España*** **(Holy Week in Spain in past Times)**

Black chalk. 7½×5¾ in. (19·1×14·6 cm.). Watermark (fragmentary): *RJ* (see Sayre, *Goya's Albums*, p. 133). Title inscribed lower left; numbered top right: *57.* **Coll:** John Savile, 2nd Baron

Savile of Rufford; bt. from Colnaghi, 1923. **Exh:** New York, Wildenstein's, 1950 (70); Bordeaux, 1951 (11); Richmond, Virginia, 1953; Winnipeg, 1955 (28); Minnesota and New York, 1962 (51, repr.). **Lit:** R. T. Stoll, *Drawings by Goya*, 1954, p. 27, Pl. 46; López-Rey, *Cycle*, p. 140; *Apollo*, LXV, 1957, p. 88.

Lorenz Eitner, author of the 1962 catalogue cited above (*The Nineteenth Century: One Hundred and Twenty-Five Master Drawings*), notes that this drawing recalls the *Procession of Flagellants* in the Academia de San Fernando, Madrid, probably painted in 1794, "various elements of which are here compressed into a single image". He dates the drawing *c.* 1820–24. The processions of flagellants in Spain during Holy Week were proscribed in 1777 but only disappeared after 1802.

Lent by the National Gallery of Canada, Ottawa.

202 The Pen is mightier than the Sword

Black chalk or lithographic crayon. 7½×6⅞ in. (19·2×15·6 cm.). Numbered top right corner: *7* (altered from *6*); Signed (?) on the *verso* in pencil: *Goya*. **Coll:** J. Peoli (Lugt 2020 on *verso*) sale, New York, *c.* 1910; Charles Ricketts, R.A., and Charles Shannon, R.A.; bequeathed by the latter to the Museum, 1937 (No. 2068). **Exh:** Burlington Fine Arts Club, 1917 (14); Burlington Fine Arts Club, 1928 (7); London, Goldsmiths' Hall, 1959 (72). **Lit:** F. D. Klingender, *Goya in the democratic tradition*, 1948, p. 197, Fig. 96; C. van Hasselt, *Apollo*, LXV, 1957, pp. 87–9, Fig. I.

The kneeling figure of an old man with traces of a nimbus around his head is described by van Hasselt as a monk and by Klingender as a combination of Truth and Justice. The general purport of the drawing, though it bears no title, is made clear by the pair of scales in which a quill pen is weighing down a sword. Miss Sayre has noted on the *verso* the offset of page 8 of the series, the *Pensive Shepherd* (Prado, No. 320), which confirms the original sequence.

Lent by the Fitzwilliam Museum, Cambridge.

203 A Girl skipping

Black chalk. 7½×6 in. (19·2×15·5 cm.). Watermark (fragmentary): coat of arms, paired lion with cross (see Sayre, *Goya's Albums*, p. 133). Signed (?) lower right: *Goya*; numbered top right: *19*. **Coll:** D. Aureliano de Beruete; John Savile, second Baron Savile of Rufford; bt. from Colnaghi, 1923. **Exh:** New York, Wildenstein, 1950 (73); Bordeaux, 1951 (9); Richmond, Virginia, 1953; Winnipeg, 1955 (25). **Lit:** López-Rey, *Cycle*, p. 140; *Apollo*, LXV, 1957, p. 87.

Miss Sayre has noted that the *verso* of this drawing bears the offset of page 20 of the same series: *A man pulling a Rope* (formerly Gerstenberg Collection, Berlin), which confirms the original sequence.
Lent by the National Gallery of Canada, Ottawa.

204 Man with outstretched Arms

Black chalk. 7½×5⅞ in. (19·1×15 cm.). Numbered top right: *47.* **Coll:** I. W. Böhler; F. Koenigs (Lugt 1023a), 1929; presented to the Museum by D. G. van Beuningen, 1940 (Inv. No. S.15). **Exh:** Basle, 1953 (151); Rotterdam, 1956 (141). **Lit:** P. Gassier, *Bulletin Museum Boymans*, IV, 1953, p. 17, Fig. 16; E. Haverkamp Begemann, *Vijf Eeuwen Tekenkunst*, 1957, No. 87, repr.

Miss Sayre has noted that the *verso* of this drawing bears the offset of page 48 of the same series: *A penitent monk* (formerly Gerstenberg Collection, Berlin), which confirms the original sequence.
Lent by the Museum Boymans-van Beuningen, Rotterdam.

205 A sleeping Woman with Witches (?)

Black chalk. 17½×5⅞ in. (19×15 cm.). **Coll:** Hyades, Bordeaux, *c.* 1860. **Exh:** Paris, 1956. **Lit:** A. L. Mayer, *Revista Española de Arte*, 1933, p. 381 repr.

Goya made a lithograph of a similar composition (Beruete 278; Delteil 277; Harris 279).
Lent by Monsieur A. Strolin, France.

GOYA'S ETCHINGS, AQUATINTS AND LITHOGRAPHS

Goya made his first experiment in etching about 1771, when he was still a young man of twenty-five. His first works were of religious subjects, italianate in style. His first major undertaking as an engraver was the series of copies, dated 1778, after paintings by Velázquez in the Royal Palace in Madrid, which was probably commissioned by the Real Calcografía.

Apart from sixteen single plates which he produced at intervals between 1778 and his death in 1828, his activities as an engraver were concentrated in his four great series of *Los Caprichos*, *Los Desastres de la Guerra*, *La Tauromaquia* and *Los Proverbios* (for which he prepared a total of 234 plates). They were executed between 1797 and 1824 when Goya left Spain to live in Bordeaux. There he produced his greatest lithographic works, in particular the *Bulls of Bordeaux*.

Lit: Aureliano de Beruete y Moret, *Goya Grabador*, Tomo III, Madrid, 1918; Loys Delteil, *Le Peintre-Graveur Illustré*, Tomes XIV and XV, Paris, 1922; Tomás Harris, *Goya Engravings and Lithographs* (to be published by Bruno Cassirer, Oxford, 1964).

206 San Francisco de Paula

Etching. 130×95 mm. With the letters "CARI", an abbreviation of "Caritas" (Charity). Lit: Beruete 2; Delteil 2; Harris 3,III.2. Goya's second son, Francisco de Paula Antonio Benito, was christened in 1780. One of three religious subjects executed between 1770–80, this etching shows the influence of Domenico and Lorenzo Tiepolo.
Lent by Mrs. Geoffrey Wilson.

207 Felipe III

Etching. 370×310 mm. Lit: Beruete 7; Delteil 6; Harris 5,III.1. Made for the Real Calcografía, Madrid. Dated 1778. Copied from the painting by Velázquez, now in the Prado Museum, No. 1176. For the drawing for this plate, see No. 143.
Lent by Tomás Harris, Esq.

208 Margarita de Austria

Etching. 370×310 mm. **Lit:** Beruete 8; Delteil 7; Harris 6,III.1. Made for the Real Calcografía, Madrid. Dated 1778. Copied from the painting by Velázquez, now in the Prado Museum, No. 1177.
Lent by Mrs. Geoffrey Wilson.

209 El Primo

Etching. 215×155 mm. **Lit:** Beruete 17; Delteil 19; Harris 16,III.1. Made for the Real Calcografía, Madrid. Dated 1778. Copied from the painting by Velázquez, now in the Prado Museum, No. 1201.
Lent by Mrs. Geoffrey Wilson.

210 El Agarrotado. (The garroted man.)

Etching. 330×210 mm. **Lit:** Beruete 252; Delteil 21; Harris 21,III.1. Goya's first original composition in etching. It is in the same technique as the *Copies after Velázquez* and was probably made and published about the same time, 1778–80.
Lent by Tomás Harris, Esq.

211 Si es delinquente q.e muera presto. (If he is guilty, let him die quickly.)

Etching. 115×85 mm. **Lit:** Beruete 264; Delteil 33; Harris 28,III. *c.* 1815. Only one contemporary proof is known. An edition was made in the Calcografía Nacional, Madrid, probably in 1859.
Lent by Mrs. Geoffrey Wilson

212 Viejo columpiandose. (Old man on a swing.)

Etching and aquatint. 185×120 mm. **Lit:** Beruete 256; Delteil 25; Harris 32,III. *c.* 1825. Only one contemporary proof is known. An edition was made in the Calcografía Nacional, Madrid, for John Savile Lumley who acquired the copperplate in 1859.
Lent by Mrs. Geoffrey Wilson

213 Vieja columpiandose. (Old woman on a swing.)

Etching. 185×120 mm. **Lit:** Beruete 257; Delteil 26; Harris 33,III. *c.* 1825. No contemporary proof is known. An edition was made in the Calcografía Nacional, Madrid, for John Savile Lumley who acquired the copperplate in 1859.
Lent by Mrs. Geoffrey Wilson.

214 El Embozado. (The cloaked man.)

Etching and drypoint. 190×120 mm. **Lit:** Beruete 258; Delteil 27; Harris 34,III. *c.* 1825. No contemporary proof is known. An edition was made in the Calcografía Nacional, Madrid, for John Savile Lumley who acquired the copperplate in 1859.
Lent by Mrs. Geoffrey Wilson.

LOS CAPRICHOS

The first and only contemporary edition of this series of eighty plates was published by Goya and first advertised for sale in Madrid newspapers in 1799. It met with no success and in 1803, having sold only twenty-seven sets, Goya offered the copperplates together with 240 unsold sets to Charles IV for his Calcografía in exchange for a pension for his son, Javier. The exchange took place. The next edition was published towards the middle of the nineteenth century and the twelfth and last edition was made in Madrid in 1937 during the Spanish Civil War.

Goya's commentaries listed in the catalogue entries are translated from a MS. in the Prado Museum, believed to be in Goya's hand.

215 Fran.co Goya y Lucientes, Pintor. Plate 1

Etching and aquatint. 215×150 mm. **Lit:** Beruete 21; Delteil 38; Harris 36,III.1. This plate was not only used as Plate 1 in all the editions of the *Caprichos* but was also sold as a single plate in the Calcografía in 1868 and used on the covers of several editions of this series as well as some editions of the *Tauromaquia*. For the drawing for this plate, see No. 144.
Lent by Mrs. Geoffrey Wilson.

216 Que se la llevaron! (They carried her off!) Plate 8

Etching and aquatint. 215×150 mm. **Lit:** Beruete 28; Delteil 45; Harris 43,III.1. Goya's commentary: *The woman who cannot take care of herself belongs to the first who seizes her, and when the mischief is done, people are surprised that she has been carried off.*
Lent by Mrs. Geoffrey Wilson.

217 El amor y la muerte. (Love and death.) Plate 10

Etching and aquatint. 215×150 mm. **Lit:** Beruete 30; Delteil 47; Harris 45,III,1. Goya's commentary: *See here a Calderonian lover who, unable to laugh at his rival, dies in the arms of his beloved and loses her by his daring. It is inadvisable to draw the sword too often.*
Lent by Tomás Harris, Esq.

218 Nohubo remedio. (Nothing could be done about it.) Plate 24

Etching and aquatint. 215×150 mm. **Lit:** Beruete 44; Delteil 61; Harris 59,III.1. Goya's commentary: *They are persecuting this saintly woman to death! After having signed her death sentence, they take her out in triumph. She has indeed deserved a triumph and if they do it to insult her they are wasting time. No one can shame someone who has nothing to be ashamed of.*
Lent by Tomás Harris, Esq.

219 Si quebró el Cantaro. (Yes he broke the pot.) Plate 25

Etching and aquatint. 215×150 mm. **Lit:** Beruete 45; Delteil 62; Harris 60,III.1. Goya's commentary: *The son is mischievous and the mother bad tempered. Which is worse?*
Lent by Mrs. Geoffrey Wilson.

220 Por que fue sensible. (Because she was susceptible.) Plate 32

Aquatint. 215×150 mm. **Lit:** Beruete 52; Delteil 69; Harris 67,III.1. Goya's commentary: *It had to happen. The world has its ups and downs. The life she was leading could end in no other way.*
Lent by Mrs. Geoffrey Wilson.

221 Si sabrá mas el discipulo? (Might not the pupil know more?) Plate 37

Etching and aquatint. 215×150 mm. **Lit:** Beruete 57; Delteil 74; Harris 72,III.1. Goya's commentary: *One cannot say whether he knows more or less; what is certain is that the master is the most serious-looking person who could possibly be found.*
Lent by Tomás Harris, Esq.

222 El sueño de la razon produce monstruos. (The sleep of reason produces monsters.) Plate 43

Etching and aquatint. 215×150 mm. **Lit:** Beruete 63; Delteil 80; Harris 78,III.1. Goya's commentary: *Imagination abandoned by*

reason produces impossible monsters: united with her she is the mother of the arts and the source of their wonders.
Lent by Mrs. Geoffrey Wilson.

223 **Los Chinchillas. (The Chinchillas.)** Plate 50
Etching and aquatint. 205 × 150 mm. **Lit:** Beruete 70; Delteil 87; Harris 85,II.1. Goya's commentary: *He who hears nothing, knows nothing and does nothing, belongs to the numerous family of the Chinchillas which has always been good for nothing.*
Lent by Tomás Harris, Esq.

224 **Se repulen. (They spruce themselves up.)** Plate 51
Etching and aquatint. 210 × 150 mm. **Lit:** Beruete 71; Delteil 88; Harris 86,III.1. Goya's commentary: *This business of having long nails is so pernicious that it is forbidden even in Witchcraft.*
Lent by Mrs. Geoffrey Wilson.

225 **Que pico de Oro! (What a golden beak!)** Plate 53
Etching and aquatint. 215 × 150 mm. **Lit:** Beruete 73; Delteil 90; Harris 88,III.1. Goya's commentary: *This looks a bit like an academic meeting. Perhaps the parrot is speaking about medicine? However, don't believe a word he says. There is many a doctor who has a "golden beak" when he is talking, but when he comes to prescriptions, he's a Herod; he can ramble on about pains, but can't cure them: he makes fools of sick people and fills the cemeteries with skulls.*
Lent by Mrs. Geoffrey Wilson.

226 **Subir y bajar. (To rise and to fall.)** Plate 56
Etching and aquatint. 215 × 150 mm. **Lit:** Beruete 76; Delteil 93; Harris 91,III.1. Goya's commentary: *Fortune maltreats those who court her. Efforts to rise she rewards with hot air and those who have risen she punishes by downfall.*
Lent by Tomás Harris, Esq.

227 **Volaverunt. (They have flown, i.e. gone for good.)** Plate 61
Etching and aquatint. 215 × 150 mm. **Lit:** Beruete 81; Delteil 98; Harris 96,III.4. Goya's commentary: *The group of witches which serves as pedestal for this fashionable lady is put there for ornament rather than for use. There are heads so full of inflammable gas that they need neither balloons nor witches to make them fly.*
Lent by Tomás Harris, Esq.

228 Miren que grabes! (Look how solemn they are!) Plate 63

Etching and aquatint. 210×160 mm. Lit: Beruete 83; Delteil 100; Harris 98,III.1. Goya's commentary: *The print shows that these are two witches of means and position who have gone out to take a little exercise on horseback.*

Lent by Tomás Harris, Esq.

229 No grites, tonta. (Don't scream, stupid.) Plate 74

Etching and aquatint. 215×150 mm. Lit: Beruete 94; Delteil 111; Harris 109,III.1. Goya's commentary: *Poor Paquilla! She was looking for the footman and runs into the goblin, but don't be afraid: it's plain that Martinico is in a good mood and won't do her any harm.*

Lent by Tomás Harris, Esq.

230 Despacha, que dispiértan. (Be quick, they are waking up.) Plate 78

Etching and aquatint. 215×150 mm. Lit: Beruete 98; Delteil 115; Harris 113,III.1. Goya's commentary: *The goblins are the most industrious and obliging people there are. As the maid keeps them happy, they scour the pot, cook the vegetables, wash up, sweep and hush the child. It has often been disputed whether they are devils or not; don't let us deceive ourselves. Devils are those who spend their time doing harm, or hindering others from doing good, or doing nothing at all.*

Lent by Mrs. Geoffrey Wilson.

231 Nadie nos ha visto. (No one has seen us.) Plate 79

Etching and aquatint. 215×150 mm. Lit: Beruete 99; Delteil 116; Harris 114,III.1. Goya's commentary: *And what does it matter if the goblins go down to the cellar and have four swigs, if they have been working all night and have left the scullery like gleaming gold?*

Lent by Tomás Harris, Esq.

LOS DESASTRES DE LA GUERRA

Most of the eighty plates in this series were inspired by incidents which Goya witnessed during the Peninsular War of 1804–14 and the famine in Madrid of 1811–12. Three of the plates are dated 1810.

No contemporary edition was made and the copperplates were stored away together with those of the *Proverbios* by Goya's son, Javier, on the artist's departure for Bordeaux in 1824. They reappeared on Javier's death in 1854 and in 1862 were acquired by the Real Academia de San Fernando which published the first edition of them the following year. They were issued with engraved titles copied from Goya's MS. titles on a complete set of working proofs which he had given to his friend Ceán Bermúdez. A second edition was published in 1892, and the seventh and last edition was made in Madrid in 1937 during the Spanish Civil War.

The following twenty-three impressions from the first edition of 1863 (Nos. 326–48) are all lent by Tomás Harris, Esq.

232 **Siempre sucede. (It always happens.)** Plate 8
Etching. 175×220 mm. Lit: Beruete 110; Delteil 127; Harris 128,III.1.

233 **No quieren. (They don't like it.)** Plate 9
Etching and aquatint. 155×210 mm. Lit: Beruete 111; Delteil 128; Harris 129,III.1.

234 **Ni por esas. (Neither do these.)** Plate 11
Etching and lavis. 160×210 mm. Lit: Beruete 113; Delteil 130; Harris 131,III.1.

235 **Enterrar y callar. (Bury them and keep quiet.)** Plate 18
Etching and lavis. 160×235 mm. Lit: Beruete 120; Delteil 137; Harris 138,III.1.

236 **Curarlos, y á otra. (Get them well, and on to the next.)** Plate 20
Etching and lavis. 160×235 mm. Lit: Beruete 122; Delteil 139; Harris 140,III.1.

237 Será lo mismo. (It will be the same.) Plate 21
Etching and lavis. 145×220 mm. Lit: Beruete 123; Delteil 140; Harris 141,III.1.

238 Tanto y mas. (Even worse.) Plate 22
Etching and lavis. 166×250 mm. Lit: Beruete 124; Delteil 141; Harris 142,III.1.

239 Lo mismo en otras partes. (The same elsewhere.) Plate 23
Etching and lavis. 160×240 mm. Lit: Beruete 125; Delteil 142; Harris 143,III.1.

240 Aun podrán servir. (They can still be of use.) Plate 24
Etching. 160×255 mm. Lit: Beruete 126; Delteil 143; Harris 144,III.1.

241 Caridad. (Charity.) Plate 27
Etching and lavis. 160×235 mm. Lit: Beruete 129; Delteil 146; Harris 147,III.1.

242 Fuerte cosa es! (That's tough!) Plate 31
Etching and aquatint. 155×205 mm. Lit: Beruete 133; Delteil 150; Harris 151,III.1.

243 Bárbaros! (Barbarians!) Plate 38
Etching and aquatint. 155×205 mm. Lit: Beruete 140; Delteil 157; Harris 158,III.1.

244 Grande hazaña! Con muertos! (An heroic feat! With dead men!) Plate 39
Etching and lavis. 155×205 mm. Lit: Beruete 141; Delteil 158; Harris 159,III.1.

245 Algun partido saca. (He gets something out of it.) Plate 40
Etching. 175×215 mm. Lit: Beruete 142; Delteil 159; Harris 160,III.1.

246 Yo lo vi. (I saw it.) Plate 44
Etching. 160×235 mm. Lit: Beruete 146; Delteil 163; Harris 164,III.1.

247 Gracias á la almorta. (Thanks to the millet.) Plate 51
Etching and aquatint. 155×205 mm. **Lit:** Beruete 153; Delteil 170; Harris 171,III.1.

248 Al cementerio. (To the cemetery.) Plate 56
Etching and lavis. 155×205 mm. **Lit:** Beruete 158; Delteil 175; Harris 176,III.1.

249 De qué sirve una taza? (What is the use of a cup?) Plate 59
Etching, aquatint and lavis. 155×205 mm. **Lit:** Beruete 161; Delteil 178; Harris 179,III.1.

250 Las camas de la muerte. (The beds of death.) Plate 62
Etching and lavis. 175×220 mm. **Lit:** Beruete 164; Delteil 181; Harris 182,III.1.

251 Muertos recogidos. (Heaps of dead.) Plate 63
Etching and aquatint. 155×205 mm. **Lit:** Beruete 165; Delteil 182; Harris 183,III.1.

252 Farándula de charlatanes. (Charlatans' show.) Plate 75
Etching and aquatint. 175×220 mm. **Lit:** Beruete 178; Delteil 194; Harris 195,III.1.

253 Que se rompe la cuerda. (May the cord break.) Plate 77
Etching and aquatint. 175×220 mm. **Lit:** Beruete 180; Delteil 196; Harris 197,III.1.

254 Murió la Verdad. (Truth has died.) Plate 79
Etching. 175×220 mm. **Lit:** Beruete 182; Delteil 198; Harris 199,III.1.

LA TAUROMAQUIA

The first and only contemporary edition of this series of 33 plates was published by Goya and first advertised for sale in a Madrid newspaper in 1816. Three of the plates are dated 1815. They begin with a series of illustrations of the origins and history of bullfighting and lead up to the exploits of Goya's contemporaries.

The French engraver, Loizelet, in making a third edition from the copperplates which he apparently owned at the time, in 1876 published for the first time further compositions engraved on the backs of seven of the plates, which Goya had decided to abandon. This brought the number of compositions up to 40, and all 40 were included in the subsequent editions. The seventh and last edition was made in Madrid in 1937 during the Spanish Civil War.

The first edition of 33 plates, lent by Tomás Harris, Esq., is exhibited in its entirety.

Etching and aquatint. 250 × 355 mm.; 250 × 350 mm.; 245 × 355 mm.; 245 × 350 mm. Lit: Beruete 207–39; Delteil 224–56; Harris 204–36,III.1.

255 **Modo con que los antiguos españoles cazaban los toros á caballo en el campo. (The way in which the ancient Spaniards hunted bulls on horseback in the open country.)** Plate 1

256 **Otro modo de cazar á pie. (Another way of hunting on foot.)** Plate 2

For the drawing for this plate, see No. 146.

257 **Los moros establecidos en España, prescindiendo de las supersticiones de su Alcorán, adoptaron esta caza y arte, y lancean un toro en el campo. (The Moors settled in Spain, giving up the superstitions of the Koran, adopted this art of hunting, and spear a bull in the open.)** Plate 3

258 **Capean otro encerrado. (They play another with the cape in an enclosure.)** Plate 4

259 **El animoso moro Gazul es el primero que lanceó toros en regla. (The spirited Moor Gazul is the first to spear bulls according to rules.)** Plate 5

260 **Los moros hacen otro capeo en plaza con su albornoz. (The Moors make a different play in the ring using their burnous.)** Plate 6

261 **Origen de los arpones ó banderillas. (Origin of the harpoons or banderillas.)** Plate 7

262 **Cogida de un moro estando en la plaza. (A Moor caught by a bull in the ring.)** Plate 8

263 **Un caballero español mata un toro despues de haber perdido el caballo. (A Spanish knight kills the bull after having lost his horse.)** Plate 9

264 **Carlos V. lanceando un toro en la plaza de Valladolid. (Charles V spearing a bull in the ring at Valladolid.)** Plate 10

265 **El Cid Campeador lanceando otro toro. (The Cid Campeador spearing another bull.)** Plate 11

266 **Desjarrete de la canalla con lanzas, medias-lunas, banderillas y otras armas. (The rabble hamstring the bull with lances, sickles, banderillas and other arms.)** Plate 12

267 **Un caballero español en plaza quebrando rejoncillos sin auxilio de los chulos. (A Spanish mounted knight in the ring breaking short spears without the help of assistants.)** Plate 13

268 **El diestrísimo estudiante de Falces, embozado burla al toro con sus quiebros. (The very skilful student of Falces, wrapped in his cape, tricks the bull with the play of his body.)** Plate 14

269 **El famoso Martincho poniendo banderillas al quiebro. (The famous Martincho places the banderillas, playing the bull with the movement of his body.)** Plate 15

270 **El mismo vuelca un toro en la plaza de Madrid. (The same man throws a bull in the ring at Madrid.)** Plate 16

271 **Palenque de los moros hecho con burros para defenderse del toro embolado. (The Moors use donkeys as a barrier to defend themselves against the bull whose horns have been tipped with balls.)** Plate 17

272 Temeridad de Martincho en la plaza de Zaragoza. (Daring of Martincho in the ring at Saragossa.) Plate 18

273 Otra locura suya en la misma plaza. (Another madness of his in the same ring.) Plate 19

274 Ligereza y atrevimiento de Juanito Apiñani en la de Madrid. (Agility and audacity of Juanito Apiñani in the ring at Madrid.) Plate 20

275 Desgracias acaecidas en el tendido de la plaza de Madrid, y muerte del alcalde de Torrejon. (Dreadful events in the front rows of the ring at Madrid, and death of the mayor of Torrejon.) Plate 21

276 Valor varonil de la célebre Pajuelera en la de Zaragoza. (Manly courage of the celebrated Pajuelera in the ring at Saragossa.) Plate 22

277 Mariano Ceballos, alias el Indio, mata el toro desde su caballo. (Mariano Ceballos, alias the Indian, kills the bull from his horse.) Plate 23

278 El mismo Ceballos montado sobre otro toro quiebra rejones en la plaza de Madrid. (The same Ceballos mounted on another bull breaks short spears in the ring at Madrid.) Plate 24

279 Echan perros al toro. (They loose dogs on the bull.) Plate 25

280 Caida de un picador de su caballo debajo del toro. (A picador falls from his horse under the bull.) Plate 26

281 El célebre Fernando del Toro, barilarguero, obligando á la fiera con su garrocha. (The celebrated picador, Fernando del Toro, draws the fierce beast on with his pique.) Plate 27

282 El esforzado Rendon picando un toro, de cuya suerte murió en la plaza de Madrid. (The forceful Rendon stabs a bull with the pique, from which pass he died in the ring at Madrid.) Plate 28
For the drawing for this plate, see No. 147.

283 Pepe Illo haciendo el recorte al toro. (Pepe Illo making the pass of the "recorte".) Plate 29

284 Pedro Romero matando á toro parado. (Pedro Romero killing a halted bull.) Plate 30
For the drawing for this plate, see No. 148.

285 **Banderillas de fuego. (Banderillas with firecrackers.)** Plate 31

286 **Dos grupos de picadores arrollados de seguida por un solo toro. (Two teams of picadors thrown one after the other by a single bull.)** Plate 32
For the drawing for this plate, see No. 149.

287 **La desgraciada muerte de Pepe Illo en la plaza de Madrid. (The unfortunate death of Pepe Illo in the ring at Madrid.)** Plate 33

LOS PROVERBIOS

This series of 18 plates is, on stylistic grounds, the latest of the four main series of engravings. None of the plates is dated, but there is evidence to suggest that Goya started work on the series shortly after publishing the *Tauromaquia* in 1816, and finished before his departure for Bordeaux in 1824 when the plates were stored away by his son, together with the plates of the *Desastres*.

No contemporary edition was made. In 1862 the copperplates were acquired by the Real Academia de San Fernando which published the first edition in 1864 under the title *Los Proverbios*. In the following catalogue entries the first titles between square brackets are Spanish proverbs on which the compositions may be based. "Disparate" titles are also given where known. (For a discussion of the titles "Los Proverbios" and "Los Disparates", a title adopted since 1918, see Tomás Harris, *Goya Engravings and Lithographs*, Vol. I, p. 193.) The ninth and last edition was made in Madrid in 1937 during the Spanish Civil War.

The copperplates of four additional engravings prepared for the series (of which only one contemporary proof is known for each) were discovered in Paris and first published by *L'Art* in 1877.

288 **[Pesa mas que un burro muerto.] (Heavier than a dead donkey.) or [Disparate Femenino.] (Feminine Folly.)** Plate 1
Etching and aquatint. 240 × 350 mm. Lit: Beruete 185; Delteil 202; Harris 248,III.1.
Lent by Tomás Harris, Esq.

289 **[Tras el vicio viene el fornicio.] (After vice comes fornication.) Plate 4**

Etching and aquatint. 245 × 350 mm. Lit: Beruete 188; Delteil 205; Harris 251,III.1.
Lent by Tomás Harris, Esq.

290 **[La que mal marida nunca le falta que diga.] (She who is ill wed never misses a chance to say so.) or [Disparate Desordenado.] (Disorderly Folly.) Plate 7**

Etching and aquatint. 245 × 350 mm. Lit: Beruete 191; Delteil 208; Harris 254,III.1.
Lent by Mrs. Geoffrey Wilson.

291 **[So el sayal hay al.] (There is something beneath the sackcloth, i.e. you can't judge a man by his clothes.) Plate 8**

Etching and aquatint. 245 × 350 mm. Lit: Beruete 192; Delteil 209; Harris 255,III.1.
Lent by Tomás Harris, Esq.

292 **[Uñas de gato y habito de beato.] (The claws of a cat and the dress of a devotee—similar to Vice is often clothed in Virtue's habit.) or [Disparate General.] (General Folly.) Plate 9**

Etching and aquatint. 245 × 350 mm. Lit: Beruete 193; Delteil 210; Harris 256,III.1.
Lent by Tomás Harris, Esq.

293 **[El que no te ama, burlando te difama.] (He who does not like thee will defame thee in jest.) Plate 17**

Etching and aquatint. 245 × 350 mm. Lit: Beruete 200; Delteil 218; Harris 264,III.1.
Lent by Tomás Harris, Esq.

294 **[Dos a uno, meten la paja en el culo.] (If two to one, stuff your arse with straw.) or [Disparate Conocido.] (Well-known Folly.) Additional plate**

Etching and aquatint. 245 × 350 mm. Lit: Beruete 203; Delteil 220; Harris 266,III. Published by *L'Art* with the title "QUE GUERRERO!" (What a warrior!).
Lent by Mrs. Geoffrey Wilson.

295 **[Bailando en una cuerda floja.] (Dancing on a slack rope, i.e. skating on thin ice.) or [Disparate puntual.] (Punctual Folly.) Additional plate**

Etching and aquatint. 245 × 350 mm. **Lit:** Beruete 204; Delteil 221; Harris 267,III. Published by *L'Art* with the title "UNA REINA DEL CIRCO" (A queen of the circus).
Etching and aquatint. 245 × 350 mm. **Lit:** Beruete 204; Delteil 221; Harris 267,III.
Lent by Mrs. Geoffrey Wilson.

296 [Quien se pondrá el cascabel al gato?] (Who will bell the cat?) or [Disparate de Bestia.] (Animal Folly.) Additional plate
Etching and aquatint. 245 × 350 mm. **Lit:** Beruete 205; Delteil 222; Harris 268,III. Published by *L'Art* with the title "OTRAS LEYES POR EL PUEBLO" (Other laws for the people).
Lent by Mrs. Geoffrey Wilson.

297 [Al toro y al aire darles calle.] (Make way for bulls and wind.) or [Disparate de Tontos—or Toritos.] (Fools'—or Little Bulls'—Folly.) Additional plate
Etching and aquatint. 245 × 350 mm. **Lit:** Beruete 206; Delteil 223; Harris 269,III. Published by *L'Art* with the title "LLUVIA DE TOROS" (Rain of Bulls).
Lent by Mrs. Geoffrey Wilson.

In the showcase

298 First edition set of *Los Caprichos*, 1799. Exhibited page: No hay quien nos desate? (can't anyone untie us?) Plate 75
Etching and aquatint. 215 × 150 mm. **Lit:** Beruete 95; Delteil 112; Harris 110,III.1.

Goya's commentary: *A man and a woman tied together with ropes, struggling to get loose and crying out to be untied quickly. Either I am mistaken, or they are two people who have been forced to marry.*
Lent by the Royal Academy of Arts.

299 First edition set of *Los Desastres de los Guerra*, 1863. Exhibited page: Esto es lo peor! (that is the worst of it!) Plate 74

The words inscribed by the wolf on the sheet of parchment are: *Misera humanidad la culpa es tuya Casti* (miserable humanity, the fault is thine Casti). Etching. 175 × 220 mm. **Lit:** Beruete 176; Delteil 193; Harris 194,III.1. For Casti see No. 154.
Lent by the Royal Academy of Arts.

LITHOGRAPHS

300 Old Woman spinning

Ink lithograph. 8⅛ × 6⅛ in. (20·5 × 15·5 cm., approx. worked area). Inscribed lower left: *Madrid Febrero 1819*. **Lit:** Beruete 268; Delteil 268; Harris 270.

One of four known impressions; printed on the back of a lithograph by Cardano. This is Goya's earliest dated lithograph.

Lent by Professor Don Xavier de Salas, Spain.

301 *El famoso Americano, Mariano Ceballos* (The famous American, Mariano Ceballos)

Crayon lithograph. 12 × 15¾ in. (30·5 × 40 cm.). Signed bottom left: *Goya*; the title and the words: *Déposé* and *Lith. de Gaulon* printed below. **Lit:** Matheron, *Goya*, 1858, pp. 94–5; Beruete 287; Delteil 286; Harris 283.

This and the following three lithographs, known as the *Bulls of Bordeaux*, were published in a limited edition of 100 copies in Bordeaux in 1824, printed by Gaulon. Matheron described them as Goya's most astonishing productions in lithography.

Lent by the Marqués de Perinat, Spain.

302 Picador caught by a Bull (*Bravo toro*)

Crayon lithograph. 11¾ × 16⅛ in. (30 × 41 cm.). Signed bottom left: *Goya*. **Lit:** Matheron, *Goya*, 1858, pp. 94–5; Beruete 288; Delteil 287; Harris 284.

One of the *Bulls of Bordeaux*. See above, No. 301.

Lent by the Marqués de Perinat, Spain.

303 *Dibersion de España* (Spanish Entertainment)

Crayon lithograph. 11¾ × 16⅛ in. (30 × 41 cm.). Signed bottom left: *Goya*; the title and the words: *Déposé* and *Lith. de Gaulon* printed below. **Lit:** Matheron, *Goya*, 1858, pp. 94–5; Beruete 289; Delteil 288; Harris 285.

One of the *Bulls of Bordeaux*. See above, No. 301 and Nos. 133 and 134.

Lent by the Marqués de Perinat, Spain.

304 Bullfight in a divided Arena (*División de Plaza*)

Crayon lithograph. 11¾ × 16⅛ in. (30 × 41 cm.). Signed twice, bottom towards the left : *Goya*. **Lit:** Matheron, *Goya*, 1858, pp. 94–5; Beruete 290; Delteil 289; Harris 286.

One of the *Bulls of Bordeaux*. See above, No. 301.

Lent by the Marqués de Perinat, Spain.

DRAWINGS AND ETCHINGS BY PREDECESSORS, CONTEMPORARIES AND FOLLOWERS OF GOYA

GIOVANNI BATTISTA TIEPOLO (1696–1770)

305 A Man in the costume of Punchinello

Brown ink (bistre?), pen and wash. 6¾ × 4¾ in. (17 × 12 cm.). **Coll.** Sir Robert Witt (from about 1930); Courtauld Institute of Art, Witt Bequest, 1952. **Exh:** *Eighteenth-Century Venice*, Whitechapel and Birmingham, 1951 (131). **Lit:** *Hand-list of Drawings in the Witt Collection*, London, 1956, No. 2457.

The drawing is not intended as a caricature—the man wears a mask—but the transforming effect of the mask is clearly important. Tiepolo made a whole series of drawings of men in Punchinello costume exploiting the picturesque and fantastic effect of the costume; Goya extended the use of the mask, and to him it had a deeper significance.

Lent by the Courtauld Institute of Art (Witt Collection).

GIOVANNI BATTISTA TIEPOLO (1696–1770)

306 The Holy Family

Bistre, pen and wash, over lightly drawn black chalk or graphite. 10⅞ × 7¾ in. (28 × 20 cm.). **Coll:** Library of the Convent of Sta Maria della Salute, Venice; Count L. Cicognara, Venice; Antonio Canova; F. Pesaro, Venice; E. Cheney, London; Samuel Courtauld (bt. Savile Gallery, London, 1928); Courtauld Institute of Art, 1935 (gift Samuel Courtauld). **Exh:** *Drawings by G. B. Tiepolo*, Savile Gallery, London, 1928 (4), repr. on cover; *Master Drawings from the Witt and Courtauld Collections*, Whitworth Art Gallery, Manchester, 1962 (91), repr. p. 23. **Lit:** Douglas Cooper, *The Courtauld Collection*, 1954, No. 250.

This is one of the most brilliant of a type of drawing and technique characteristic of Giambattista Tiepolo. They were not made as preparations for paintings. This drawing probably dates from the time that Tiepolo moved to Madrid or shortly before.
Lent by the Courtauld Institute of Art (*Courtauld Collection*).

GIOVANNI BATTISTA TIEPOLO (1696–1770)

307 A Caricature

Pen and black ink and wash. 7⅛×5¼ in. (18·1×13·3 cm.). **Coll:** Arthur Kay; Dr. F. Springell, who presented it to the Museum in 1943. **Lit:** K. T. Parker, *Drawings in the Ashmolean Museum*, II, No. 1086.
Lent by the Ashmolean Museum, Oxford.

GIOVANNI BATTISTA TIEPOLO (1696–1770)

308 St. Matthew

Pen and brown ink and wash. 10⅜×7⅞ in. (26·5×20 cm.). **Coll:** V. Carderera. **Exh:** Madrid, *Exposición de Dibujos*, 1922 (525). **Lit:** A. Barcia, *Catálogo de Dibujos de la Biblioteca Nacional*, 1906, No. 8329.

One of a series of four studies of the Evangelists, intended as preliminary sketches for the decoration of pendentives of arches.
Lent by the Biblioteca Nacional, Madrid.

GIOVANNI BATTISTA TIEPOLO (1696–1770)

309 St. John

Pen and brown ink and wash. 10⅜×7⅞ in. (26·5×20 cm.). **Coll:** V. Carderera. **Exh:** Madrid, *Exposición de Dibujos*, 1922 (525). **Lit:** A. Barcia, *Catálogo de Dibujos de la Biblioteca Nacional*, 1906, No. 8332.

One of a series of four studies of the Evangelists, intended as preliminary sketches for the decoration of pendentives of arches.
Lent by the Biblioteca Nacional, Madrid.

GIOVANNI BATTISTA TIEPOLO (1696–1770)

310 A Woman resting her Hands on a Vase

Etching. 5½×7 in. (140×178 mm.). Only state. **Exh:** Colnaghi, *Tiepolo Etchings*, 1963. **Lit:** A. de Vesme, *Le Peintre-Graveur Italien*, 1906, No. 6; P. Molmenti, *Acque Forti dei Tiepolo*, 1906, p. 85, repr.; E. Sack, *Tiepolo*, 1910, No. 29.

Goya, who is known to have owned etchings by Piranesi, must also have been familiar with Tiepolo's *Scherzi* (see Nos. 313–15) and *Vari Capricci*, of which this is No. 6 of the ten plates.
Lent by Messrs. P. & D. Colnaghi & Co., Ltd.

GIOVANNI BATTISTA TIEPOLO (1696–1770)

311 Death giving Audience

Etching. 5½×7 in. (14×17·8 cm.). Only state. **Exh:** Colnaghi, *Tiepolo Etchings*, 1963. **Lit:** A. de Vesme, *Le Peintre-Graveur Italien*, 1906, No. 10; P. Molmenti, *Acque Forti dei Tiepolo*, 1906, p. 87, repr.; E. Sack, *Tiepolo*, 1910, No. 33.

No. 10 of the *Vari Capricci* series.

Lent by Messrs. P. & D. Colnaghi & Co., Ltd.

GIOVANNI BATTISTA TIEPOLO (1696–1770)

312 A Woman with Arms bound by a Chain

Etching. 5½×7 in. (140×178 mm.). Only state. **Exh:** Colnaghi, *Tiepolo Etchings*, 1963. **Lit:** A. de Vesme, *Le Peintre-Graveur Italien*, 1906, No. 9; P. Molmenti, *Acque Forti dei Tiepolo*, 1906, p. 86, repr.; E. Sack, *Tiepolo*, 1910, No. 32.

No. 9 of the *Vari Capricci* series.

Lent by Messrs. P. & D. Colnaghi & Co., Ltd.

GIOVANNI BATTISTA TIEPOLO (1696–1770)

313 Scherzi di Fantasia

Etching. 8¾×7 in. (222×178 mm.). Second state. **Lit:** A. de Vesme, *Le Peintre-Graveur Italien*, 1906, No. 13; P. Molmenti, *Acque Forti dei Tiepolo*, 1906, No. 1.

The title page for the series. See Nos. 310, 314–15.

Lent by the British Museum.

GIOVANNI BATTISTA TIEPOLO (1696–1770)

314 Head of a Man on a Pyre

Etching. 9×7 in. (229×178 mm.). First state before number. **Lit:** A. de Vesme, *Le Peintre-Graveur Italien*, 1906, No. 16; P. Molmenti, *Acque Forti dei Tiepolo*, 1906, No. 9.

No 4 in the series *Scherzi di Fantasia.*

Lent by the British Museum.

GIOVANNI BATTISTA TIEPOLO (1696–1770)

315 The Finding of Punchinello's Tomb

Etching. 9×7 in. (235×184 mm.). First state before number. **Lit:** A. de Vesme, *Le Peintre-Graveur Italien*, 1906, No. 29; P. Molmenti, *Acque Forti dei Tiepolo*, 1906, No. 17.

No. 17 in the series *Scherzi di Fantasia.*

Lent by the British Museum.

GIOVANNI DOMENICO TIEPOLO (1727–1804)

316 Hercules and Antaeus, as a sculptured Group

Brown-grey ink (sepia?), pen and wash. 8×5⅞ in. (20×15 cm.). Signed in pen bottom right: *Domº Tiepolo f.* **Coll:** Bt. by Sir Robert Witt at Colnaghi's, London, *c.* 1941; Courtauld Institute of Art, Witt Bequest, 1952. **Exh:** *Drawings from the Witt Collection at the Courtauld Institute*, Arts Council, London and elsewhere, 1953 (67); *Old Master Drawings from the Witt Collection*, Auckland City Art Gallery, New Zealand, 1960 (47), Pl. 4. **Lit:** *Hand-list of the Drawings in the Witt Collection*, London, 1956, No. 3111.

The group stands on a base. Domenico Tiepolo made a whole series of similar imaginary sculptured groups, which certainly do not record actual ornamental sculpture. The technique and the rather loose handling has something in common with certain drawings by Goya (compare *Cain and Abel*, No. 183, in the present exhibition).

Lent by the Courtauld Institute of Art (Witt Collection).

GIOVANNI DOMENICO TIEPOLO (1727–1804)

317 A Centaur killing Lions

Pen and black ink and wash. 7⅝×10⅞ in. (19·4×27·5 cm.).

For the probable dating of this series, see J. Byam Shaw, *The Drawings of Domenico Tiepolo*, 1962, pp. 41–2.

Lent by the British Museum.

GIOVANNI DOMENICO TIEPOLO (1727–1804)

318 Punchinellos surrounding an Ape mounted on a Donkey

Pen and brown ink and wash. 11½×16⅛ in. (29·2×41 cm.).

The Punchinello series of Domenico Tiepolo can be dated *c.* 1800–04 (see J. Byam Shaw, *The Drawings of Domenico Tiepolo*, 1962, p. 57). He is known to have owned a set of Goya's *Caprichos*, published in 1799.

Lent by the British Museum.

GIOVANNI DOMENICO TIEPOLO (1727–1804)

319 An Elephant lifting a Dog with his trunk

Pen and brown-grey ink and wash. 7⅛×9½ in. (18·1×24·2 cm.).

Lent by the British Museum.

GIOVANNI DOMENICO TIEPOLO (1727–1804)

320 A Spanish Beggar

Red chalk. 7¼×6¼ in. (18·4×16 cm.). **Coll:** Charles Eggimann, Paris, 1925; F. Lugt, Institut Néerlandais, Paris. **Lit:** J. Byam Shaw, *The Drawings of Domenico Tiepolo*, 1962, pp. 65, 84, Pl. 57.

Described by Byam Shaw (*op. cit.*) as "a rare example of a red chalk study of the Spanish years", this drawing is remarkable for its Goyesque quality.
Lent by F. Lugt, Esq., France.

GIOVANNI DOMENICO TIEPOLO (1727–1804)

321 A Bull attacking a Satyr and Centaur

Pen and brown-grey ink and wash. 7¾ × 10⅜ in. (19·7 × 26·4 cm.). **Signed:** *(Do)mº Tiepolo f.* **Coll:** purchased in 1937. **Exh:** Venice, Fondazione Giorgio Cini, *Disegni Veneti di Oxford*, 1958 (98). **Lit:** K. T. Parker, *Drawings in the Ashmolean Museum*, II, No. 1093.

For affinities between Domenico Tiepolo and Goya, see P. Molmenti, *Tiepolo*, 1911, pp. 256–7.
Lent by the Ashmolean Museum, Oxford.

GIOVANNI DOMENICO TIEPOLO (1727–1804)

322 St. Pascual Babylon

Etching. 18¾ × 11⅜ in. (476 × 289 mm.). **Exh:** Colnaghi, *Tiepolo Etchings*, 1963. **Lit:** A. de Vesme, *Le Peintre-Graveur Italien*, 1906, No. 59; P. Molmenti, *Acque Forti dei Tiepolo*, 1906, pp. 94–5, repr.; E. Sack, *Tiepolo*, 1910, No. 74.

The etching is inscribed *Joan: Bapta Tiepolo Venet: Pict: apud Hisp: Reg: inv: et pinxit an: 1770 ante suum decessum. Joan: Dominic: Filius: incid: Hisp.* The subject is one of the seven altarpieces painted by G. B. Tiepolo for the Church of S. Pascual, Aranjuez (see Nos. 4 and 5), the *modello* for which is in the Seilern Collection, London, and two fragments of the original painting in the Prado Museum. The etching must have been made by Giandomenico before he left Spain in 1770, after his father's death.
Lent by Messrs. P. & D. Colnaghi & Co., Ltd.

ANTON RAPHAEL MENGS (1728–1779)

323 An Angel swinging a Censer, with a separate Study of a Censer

Black and white chalk on a light blue-grey paper. 10¼ × 12¼ in. (26 × 31 cm.). Inscribed in pen bottom left: *Nº 58. cartª*, and in another (also eighteenth-century?) hand: $\overline{pma}$ *del Cavellero Mengs*, and bottom right: *160*^{rs} (160 *reales*). **Coll:** Sir John Stirling-Maxwell (apparently originally acquired in Spain); Sir Robert Witt (bt. at the Stirling-Maxwell sale, Parsons, 1926); Courtauld Institute of Art, Witt Bequest, 1952. **Exh:** *German Art, 1400–1800*, Manchester, 1961 (227). **Lit:** *Hand-list of the Drawings in the Witt Collection*, London, 1956, No. 155.

A study for the corresponding angel in Mengs's *Adoration of the*

Shepherds (Prado), painted for Charles III of Spain in 1770. The angel in the painting is very close, but he swings a censer similar to that which appears as a separate study on the sheet. A drawing for the whole composition, including the same angel, is in Weimar (repr. Prestel Society, 1912–13), and bears the inscription "*Il quadro fatto per Carlo III. Il Card^{le} Ant^{o} Doria acquisto degli Eredi del Autore...*". The Weimar drawing is squared for transfer to the canvas, and there are only small differences between it and the painting.
Lent by the Courtauld Institute of Art (*Witt Collection*).

ASENSIO JULIÁ (1748–1830)

324 Figures under an Archway

Grey wash. 11½×8 in. (29·2×20·3 cm.). **Coll:** T. Harris. Not previously recorded or exhibited.
Lent anonymously.

ASENSIO JULIÁ (1748–1830)

325 A Study, with kneeling and standing Figures

Grey wash. 11½×8½ in. (29·2×21·6 cm.). Signed: *A. Juliá.* **Coll:** T. Harris. Not previously recorded or exhibited.

For the little that is known of Juliá's career, see F. Boix, *Arte Español*, 1931, pp. 138–41, and E. Lafuente Ferrari, *Antecedentes etc. del Arte de Goya*, 1947, pp. 152–4. He is referred to by Carderera on more than one occasion as "Goya's only pupil", and his drawing style, in its use of wash to create form, is particularly Goyesque.
Lent anonymously.

ASENSIO JULIÁ (1748–1830)

326 Figures in a Landscape, with a Cross

Grey wash. 10¼×13½ in. (26×34·3 cm.). **Coll:** T. Harris. Not previously recorded or exhibited.

See note on No. 325.
Lent anonymously.

ASENSIO JULIÁ (1748–1830)

327 Political Caricature of the Peninsular War

Brown wash and white. 12⅜×8½ in. (31·3×21·7 cm.). **Exh:** Madrid, *Exposición de Dibujos*, 1922 (227). **Lit:** A. Barcia, *Catálogo de Dibujos de la Biblioteca Nacional*, 1906, No. 3721.

A dishevelled woman (Spain) is clutching at a man (France?) and striking him with a shoe. In the foreground an English soldier is

peacefully smoking; another man is leaning thoughtfully on a table; and at the back the Pope, scales in hand, is watching the scene.
Lent by the Biblioteca Nacional, Madrid.

ASENSIO JULIÁ (1748–1830)

328 A Seated Woman, reading a large book

Wash in black and white and body-colour, giving the effect of tempera. 8¾×6⅝ in. (22·1×16·7 cm.). Signed at foot: *Juliá—Que silencio tan profundo!* **Coll:** V. Carderera. **Exh:** Madrid, *Exposición de Dibujos*, 1922 (228). **Lit:** A Barcia, *Catálogo de Dibujos de la Biblioteca Nacional*, No. 3719.
Lent by the Biblioteca Nacional, Madrid.

FRANCISCO GOYA (1746–1828)

329 A Man in Profile, holding a Gun

Black and white chalk on bluish-grey paper. 12⅝×8⅛ in. (32·2 ×20·6 cm.). **Coll:** V. Carderera. **Lit:** A. Barcia, *Catálogo de Dibujos de la Biblioteca Nacional*, 1906, No. 820 (as F. Bayeu); Sambricio, *Tapices*, No. 6ª, Pl. XXVII, as Goya.

Formerly attributed to F. Bayeu, but now identified as a study by Goya for No. 44.
Lent by the Biblioteca Nacional, Madrid.

FRANCISCO BAYEU Y SUBIAS (1734–1795)

330 A Seated Woman

Red and white chalk on buff paper. 12⅛×10 in. (30·8×25·5 cm.). **Coll:** V. Carderera. **Exh:** Madrid, *Exposición de Dibujos*, 1922 (62A); Madrid, *Exposición del Antiguo Madrid*, 1925 (1650). **Lit:** A. Barcia, *Catálogo de Dibujos de la Biblioteca Nacional*, 1906, No. 815.

One of a series of figure studies for tapestries.
Lent by the Biblioteca Nacional, Madrid.

FRANCISCO BAYEU Y SUBIAS (1734–1795)

331 The Fall of the Giants

Pen and brown ink and grey wash. 10⅞×20¼ in. (27·7×51·5 cm.). **Lit:** A. Barcia, *Catálogo de Dibujos de la Biblioteca Nacional*, 1906, No. 797; V. de Sambricio, *Francisco Bayeu*, 1955, pp. 12–13.

A preliminary study, *c.* 1764, for the ceiling fresco in the former First Antechamber of the Princes of the Asturias in the Royal Palace, Madrid (for a full account of these frescoes see F. J. Fabre, *Descripción de las alegorías pintadas*, etc., 1829). Two oil sketches by Bayeu for this ceiling are also known, one in the Prado Museum

(No. 604) and another in the Sociedad Ecónomica at Saragossa (No. 60 of the list of acquisitions by Chopinot). The composition is a good example of the conflict in Bayeu's art between baroque and classical influences.
Lent by the Biblioteca Nacional, Madrid.

FRANCISCO BAYEU Y SUBIAS (1734–1795)

332 A Man selling goods

Red chalk heightened with white on buff paper. 11⅞ × 5½ in. (30·3 × 14 cm.). **Coll:** V. Carderera. **Lit:** A. Barcia, *Catálogo de Dibujos de la Biblioteca Nacional*, 1906, No. 813.

One of a series of figure studies for tapestries.
Lent by the Biblioteca Nacional, Madrid.

RAMÓN BAYEU Y SUBIAS (1746–1793)

333 A Man standing with Arms raised

Black and white chalk on blue paper. 12⅝ × 11 in. (32 × 28 cm.). Signed in black chalk: *Bayeu*. **Coll:** J. Lousada; Sir Robert Witt (gift Lousada, about 1923); Courtauld Institute of Art, Witt Bequest, 1952. **Lit:** A. L. Mayer, *Los dibujos españoles de la colección Witt en Londres*, in *Archivo Español*, 1926, pp. 2ff. (as by Francisco Bayeu); *Hand-list of the Drawings in the Witt Collection*, 1956, No. 156 (as by Francisco Bayeu).

A study for the corresponding figure of a spectator standing to the left in Ramón Bayeu's "*Los Novillos*" ("*The young bull of Carabanchel*"; an amateur bull-fight scene), a cartoon for a tapestry (the cartoon in the Municipal Museum, Madrid; tapestry in the Escorial).
Lent by the Courtauld Institute of Art (*Witt Collection*).

ANTONIO CARNICERO (1748–1814)

334 Manuel Godoy, Prince of the Peace

Brush and brown-grey wash. 13¾ × 8⅛ in. (34·8 × 20·6 cm.). Signed at bottom: *Ant$_o$*. **Coll:** José Madrazo. **Exh:** Madrid, *Exposición de Dibujos*, 1922 (110). **Lit:** A Barcia, *Catálogo de Dibujos de la Biblioteca Nacional*, 1906, No. 913.

The preparatory study for an engraving, made in 1801 by Manuel Esquivel de Sotomayor, for a series known as "El Picadero de Carlos IV". In the engraving the dress has been changed and also the title, which is here *El Piafar*, one of the riding-school paces.
Lent by the Biblioteca Nacional, Madrid.

LUIS PARET Y ALCÁZAR (1746–1799)

335 A Masked Ball

Pen and Indian ink. 11¾ × 19¾ in. (30 × 50 cm.). **Lit:** J. A. Gaya Nuño, *Bol. Soc. Esp. de Excursiones*, 1952, p. 92, Fig. 2; A. L. Mayer, *Handzeichnungen Spanischer Meister*, Pl. 128; E. Gradmann, *Dessins de maîtres espagnols*, p. XVI, Pl. 23; O. Delgado, *Paret y Alcázar*, 1957, No. 7, Figs. 1–2.

The preparatory drawing, c. 1767, for the painting in the Prado Museum, also exhibited here (No. 39).

Lent by the British Museum.

LUIS PARET Y ALCÁZAR (1746–1799)

336 Queen Maria Luisa of Parma, as Princess of the Asturias

Pen and Indian ink. 9¾ × 7⅞ in. (25 × 20 cm.). Signed: *Luis Paret invto. y dibujó.* **Lit:** O. Delgado, *Paret y Alcázar*, 1957, No. 8, Fig. 6. The date is c. 1766–67.

Lent by the British Museum.

LUIS PARET Y ALCÁZAR (1746–1799)

337 Cervantes writing the Prologue of "Don Quixote"

Pen and wash. 2 × 3¼ in. (4·9 × 8·2 cm.). Signed: *L. Paret.* **Coll:** A. Sancha. **Lit:** A. Barcia, *Cat. de dibujos de la Biblioteca Nacional*, 1906, No. 1480; J. A. Gaya Nuño, *Bol. Soc. Esp. de Excursiones*, 19[illegible]2, p. 146, No. 112; O. Delgado, *Paret y Alcázar*, 1957, p. 279, No. 75, Fig. 46.

A vignette, later engraved by Moreno Tejada, for Pellicer's edition of *El Quijote* printed by Sancha in 1797–98.

Lent by the Biblioteca Nacional, Madrid.

EUGENIO LUCAS Y PADILLA (1824–1870)

338 The Viaticum

Water-colour, with Indian ink wash and body-colour. 12½ × 17⅝ in. (32 × 45 cm.). Signed and dated with brush, bottom right: *Lucas 1862.* **Coll:** gift to Sir Robert Witt by Simon, about 1928; Courtauld Institute of Art, Witt Bequest, 1952. **Lit:** Elizabeth du Gué Trapier, *Eugenio Lucas y Padilla*, The Hispanic Society of America, New York, 1940, p. 18; *Hand-list of the Drawings in the Witt Collection*, London, 1956, No. 794.

A priest carries the Last Sacrament through the streets to a dying person; the populace kneels as the procession passes. This familiar Madrid scene was depicted many times by Lucas. An oil painting of the same subject, and similar in general arrangement, is in the

Städelsches Institut, Frankfort-on-Main; a painting in gouache was in the collection of José Lázaro Galdiano, Madrid (repr. Trapier, *op. cit.*, Pl. XII); and another painting was formerly in the Carvalho Collection, Château Villandry.
Lent by the Courtauld Institute of Art (Witt Collection).

EUGENIO LUCAS Y PADILLA (1824–1870)

339 A Street Scene in Spain (Leaving the old Bull-Ring, Madrid)

Pen and brown ink and wash. 8½ × 13½ in. (21·6 × 34·3 cm.). **Coll:** T. Harris, who presented it to the Museum in 1936. **Lit:** E. du Gué Trapier, *Eugenio Lucas*, 1940, p. 52; K. T. Parker, *Drawings in the Ashmolean Museum*, I, No. 611.

A preliminary study for two paintings in the Castillo Olivares Collection, Madrid, in which the figures are inspired by Goya's *Capricho*, No. 22. For a comparison of the drawing technique of Lucas and Goya, see E. Lafuente Ferrari, *Antecedentes etc. del Arte de Goya*, 1947, pp. 232–4.
Lent by the Ashmolean Museum, Oxford.

EUGENIO LUCAS Y PADILLA (1824–1870)

340 Squatting Figures and Ghosts

Indian ink wash. 6¼ × 8¾ in. (16 × 22·4 cm.).
Lent by the British Museum.

BIOGRAPHICAL NOTES ON GOYA'S PREDECESSORS, CONTEMPORARIES AND FOLLOWERS

Aguirre, Ginés Andrés de (1727–c. 1800). Born in Yecla (Murcia), he settled early in Madrid. A student and copyist of Velázquez and Giordano, he painted a number of portraits of Charles III, and also designed tapestry cartoons. He later emigrated to Mexico, where he died.

Alenza, Leonardo (1807–1845). Born and died Madrid. A pupil of Juan Ribera and José Madrazo. Painter of portraits and genre scenes, and an excellent draughtsman and engraver, he was greatly influenced by Goya, of whom, with Eugenio Lucas the elder, he is one of the closest followers in the nineteenth century. A solitary and original artist, scornful both of official art and the romanticists, he was elected to the Academy in 1842, but died young and in poverty.

Bayeu y Subias, Francisco (1734–1795). Born at Saragossa he was, like Goya, a pupil of José Luzán, and later of Antonio González Velázquez at Madrid. In 1763 he was summoned by Mengs to assist in the decoration of the Royal Palaces, and at this period befriended the young Goya, who in 1773 married his sister Josefa. He was appointed Court Painter in 1765 and Director of the Academy in 1788. In a large output of frescoes, tapestry cartoons, and easel pictures, Bayeu followed the Neo-classical teaching of Mengs, with some influence also from Giordano, Giaquinto, and Tiepolo. He has been described by Madrazo as "a Fallen Angel of Art, through the denial of his own personality and his submission to a style against which all his natural talents rebelled in vain". He died at Madrid.

Bayeu y Subias, Ramón (1746–1793). The younger brother of Francisco Bayeu, he assisted the latter in the decoration of the Cathedral of El Pilar at Saragossa and later, through his brother's influence, was given an official appointment in Madrid, where he worked with Goya on the design of tapestry cartoons for the Royal Factory. He died at Aranjuez.

Carnicero, Antonio (1748–1814). Born Salamanca, the pupil of his father the sculptor Antonio Carnicero. He was appointed Court Painter in 1796, and later drawing-master to the royal children. He is best known for his small popular genre scenes in the manner of Paret y Alcázar, but was also an engraver and book illustrator, and painted portraits in which the influence of Goya is perceptible. He died at Madrid.

Castillo, José del (1737–1793). A pupil of José Romeo at Madrid, he was sent to Rome in 1751 by his patron Carvajal to study with Corrado Giaquinto, and was again in Italy from 1758–64. On his return to Spain he worked chiefly as a designer of tapestry cartoons for the Royal Factory, some of which have been confused with those of Goya. He also received commissions as a religious painter and illustrated the Academy's edition of Don Quixote. He died at Madrid.

Cruz, Manuel de la (1750–1792). Born and died Madrid. Best known as a painter of panoramic landscapes with figures, and of popular genre scenes and book illustrations that have some affinity with Goya. He worked at Cartagena and also carried out religious commissions for the Monastery of San Francisco el Grande at Madrid.

Esteve, Agustín (1753–c. 1820). Born at Valencia, he came to Madrid at the age of nineteen and became a studio assistant to Goya, making copies of the royal portraits. Influenced both by Goya and by Mengs, he became a Court Painter in 1800, and received much patronage from the Spanish aristocracy, particularly the Osuna family, but after about 1815 his practice declined. Despite recent researches, his rather stiff portraits are still often confused with those of Goya.

Giaquinto, Corrado (1703–1765). Born at Molfetta, near Bari, he was a pupil of Solimena and of Sebastiano Conca at Rome, and also worked at Turin. In 1753 he replaced Amigoni as Court Painter to Ferdinand VI, became Director of the Academy, and remained in Madrid until 1761, returning to Naples when Mengs arrived in Spain. Giaquinto brought the Neapolitan rococo style to Spain, as Mengs did the Neo-classical, and his numerous works in the Royal Palaces and at the Escorial greatly influenced the young Goya as well as the other Spanish artists, such as Antonio González Velázquez and del Castillo, who had been his pupils in Rome.

Giordano, Luca (1632–1705). Born and died Naples. The son of the painter Antonio Giordano and an infant prodigy who became known as "Luca fa presto" from the speed of his work. After gaining great renown in Rome, Venice, and Florence, Giordano spent ten years at Madrid (1692–1702) as Court Painter to Charles II, where his Baroque grand manner combined with Venetian colour gave a new direction to Spanish eighteenth-century art.

González Velázquez, Antonio (1723–1793). Born and died Madrid. The son of Pablo González Velázquez, the sculptor, and the best known of a family dynasty of seven almost contemporary eighteenth-century Spanish painters and architects. A pupil of Corrado Giaquinto in Rome, he returned to Spain with the latter in 1752 and was active as a fresco painter (El Pilar, Saragossa) and in many churches in Madrid. A Court Painter by 1764, he was Honorary Director of the Academy from 1765–85. He had several Spanish pupils, and his strongly Giaquintesque style also influenced the young Goya.

González Velázquez, Zacarías (1763–1834). Son and pupil of Antonio González Velázquez, and also pupil and son-in-law of Mariano Maella. A fresco and portrait painter, he also designed tapestry cartoons for the Royal Factory. Among his works are the vaults of various Madrid churches and murals at the Casita del Labrador, Aranjuez. He was appointed a Court Painter in 1801.

Juliá, Asensio (1748–1830). Born at Valencia, he was the son of a fisherman (hence his nickname *El Pescadoret*). Little is known of his career, but he is referred to by Carderera as one of the few pupils of Goya and is documented as working with him in the year 1808. He is also known to have copied and engraved Goya portraits and imitated the latter closely in scenes of the Peninsular War.

Loo, Louis-Michel van (1707–1771). Born Toulon. Pupil of his father, J. B. van Loo, and nephew of Carle van Loo. He worked in Spain as Court Painter from 1737 to 1752, as the successor to Houasse and Ranc, being the last French painter to serve at the Spanish Bourbon Court. He helped to found the Academy of San Fernando, and was appointed Director of its Preparatory Commission in 1751. His portrait style influenced that of Goya.

López Portaña, Vicente (1772–1850). Born at Valencia, a pupil of Maella, Vicente López studied at the Academy at Madrid, of which he became Director-General in 1817. A technically brilliant but uninspired portrait painter in the Mengsian academic tradition which found favour after Goya's death, López enjoyed great success at Court as official artist to Ferdinand VII. Except in a few sketches, his work has little in common with that of Goya with whom, however, he was on good terms, and whom he painted in 1826, two years before the latter's death.

Lucas y Padilla, Eugenio (1824–1870). Born Alcalá de Henares, died Madrid. Pupil of Camarón, Tejeo, and José de Madrazo at the Academy of San Fernando. Portrait and landscape painter, and decorator, but above all painter of genre and costume pictures in which he is Goya's closest follower and imitator in the nineteenth century, both as regards subject-matter and technique. Many of his works, particularly his bull-fighting, bandit, and Inquisition scenes, have been confused with Goya's, whom he both copied faithfully and interpreted freely. His son, Eugenio Lucas y Villaamil, was also an artist and imitator of his father, but is weaker in both colouring and execution.

Maella, Mariano Salvador (1739–1819). Born at Valencia and a pupil of the Academy at Madrid, Maella spent eight years in Rome, returning to Spain in

1765. He became a Court Painter in 1774, Director of the Academy in 1794, and after 1799 shared Goya's rank as First Painter to the King. A versatile artist with strong classical leanings, Maella's best work is in portraiture, but he was also a prolific draughtsman; marine and landscape painter; tapestry cartoon designer; and religious fresco painter in collaboration with Bayeu and Mengs.

Meléndez, Luis Egidio (1716–1780). Born Naples, pupil of his father and of Louis van Loo, he studied in Italy and then settled in Madrid, where he died. A noted still-life painter, sometimes called the "Spanish Chardin", his pictures are dated between 1739 and 1772, many being completed in the latter years for the Palace of Aranjuez. Despite his gifts, Meléndez had little official recognition, and died in poverty.

Mengs, Anton Raphael (1728–1779). Born at Aussig in Bohemia, Mengs was taken in 1741 by his father to Rome, where he studied with Benefial and Conca. In 1755 he met Winckelmann and together they elaborated the theory of Neo-classicism. In 1761 he was summoned to Spain by Charles III to be Court Painter, and worked there until 1768 and again from 1774–76, painting portraits of the Royal Family and frescoes and easel pictures for palaces and churches. His theories and the works of his Spanish period exercised a profound influence on the art of Goya's contemporaries and the succeeding generation in Spain. He died in Rome.

Paret y Alcázar, Luis (1746–1799). Born at Madrid, pupil of Antonio González Velázquez and Charles de la Traverse. His wide travels included France and Italy and also Puerto Rico where he lived, possibly as a political exile, c. 1774–79. A considerable scholar and a very versatile artist, designer, and engraver, Paret has been compared to Watteau, Joseph Vernet, and Fragonard. He painted every type of subject, including portraits, but excelled in contemporary genre scenes and landscapes with small figures. His drawings particularly show strong French influence. He died at Madrid.

Ranc, Jean (1674–1735). Born Montpellier. A pupil of Rigaud, he was called to Madrid by Philip V in 1724 and remained there till his death, being succeeded as Court Portrait Painter by Louis van Loo. The disastrous fire that destroyed the old Alcázar in 1734 started in his room in the palace.

Tiepolo, Giovanni Battista (1696–1770). Born in Venice, the elder Tiepolo, at the height of his career, was invited to Madrid in 1762 by King Charles III to decorate the ceilings of the Royal Palace, and he died there eight years later (it is said that his death was hastened by the intrigues and jealousy of Mengs). Besides the great Palace frescoes, Tiepolo's most important works in Spain were a series of seven altar-pieces for the Church of S. Pascual at Aranjuez, and the example of these (and of his earlier Italian paintings and etchings) undoubtedly played a part in freeing Goya from academic influences and in developing his sense of colour.

Tiepolo, Giovanni Domenico (1727–1804). Born Venice, the eldest son and pupil of his father Giambattista, whom he accompanied to Spain, as assistant, in 1762. After his father's death in Madrid in 1770, Giandomenico returned to Venice, where he died. As a genre painter, draughtsman, and etcher, his work has some affinity with that of Goya.

Traverse, Charles François de la (1751–c. 1780). Born at Rouen, a pupil of Carême, he studied in Rome and came to Madrid with the Spanish Ambassador, the Duke of Osuna. He spent some years in Spain, where he was the teacher of Paret y Alcázar. Themes from his genre paintings are occasionally repeated by Goya in his tapestry cartoons.

Wertmüller, Adolf Ulrik (1751–1811). Born at Stockholm, he worked in Paris from 1772 to 1778 and in Spain from 1790 to 1794, where he has left a number of portraits. He emigrated to America in 1797, and died at Wilmington. His style may have been influenced by Goya.

BIOGRAPHICAL NOTE ON GOYA

Francisco de Goya y Lucientes was born in the village of Fuendetodos in Aragon in March 1746. His father had been clerk to a notary, but was primarily a master gilder by trade; his mother was of good country yeoman stock. Goya spent the early years of his life in the village and did some painting in the local church, reputedly at the age of twelve. But his parents really lived in Saragossa, although his mother's family came from Fuendetodos, and Goya went there with them around 1760.

In the Aragonese capital Goya studied art with José Luzán for four years, mostly copying prints, but doing some work on compositions of his own devising. And late in 1763, he entered a competition for a scholarship at the San Fernando Academy in Madrid. He was unsuccessful on this occasion and had no better luck in 1766 when the next Academy awards were made. Possibly at this stage he studied for a time with another Aragonese artist and pupil of Luzán, Francisco Bayeu, who subsequently became his brother-in-law. But he cannot have been the latter's pupil for long, since he went to Italy, at his own expense, a few years later, perhaps in 1769, and he probably spent some time in France on the way. In Italy he continued trying to make a reputation for himself amongst other things by entering competitions, and he submitted a painting to the Parma Academy in 1771 which brought him an honourable mention if not a prize. His fortunes, or his skill, seem to have been improving at this time, since he was later to claim that it was on the advice of Mengs, who had presumably met him and seen his work in Italy, that he returned to Spain in 1771.

His first commissions in the Peninsula were not at the Court, however, but in Saragossa, where he was invited to submit designs for the decoration of the domes of El Pilar cathedral in collaboration with Bayeu. He also worked for several churches in the region and painted some important murals for the Carthusian church of Aula Dei just outside Saragossa in the early 1770's. Then, in 1773, he married Josepha Bayeu, and a year later was summoned to the capital by Mengs.

Once there, Goya began work for the Royal Tapestry Factory with a series of cartoons of scenes from everyday life—more particularly sports and pastimes. He probably started etching seriously at this time, and was soon engaged on a series of engravings after paintings by Velázquez. The latter's works in the Royal Palace were greatly admired at the period, and held by Mengs to be the finest school of painting that any young artist could follow. Possibly Goya took this advice seriously for it is believed that he made a number of copies in oils as well as the drawings for his etchings of Velázquez's works. Certainly his friend Jovellanos was later to refer to the time he had spent studying the work of the great painter, and was to consider him the leading expert on Velázquez's technique in Spain.

Eleven etchings after Velázquez by Goya were finally offered for sale in the *Gaceta de Madrid* in 1778. But although his promise was beginning to be officially recognised and his work was favourably noticed by the King and the Royal Family in January 1779, he remained chiefly employed on tapestry cartoons until 1780. In that year he was elected to the Academy, and in the decade which followed he began to get commissions for portraits and other works from influential people. One of the first to employ him was the King's brother the Infante Don Luis, whose family Goya painted in 1783. Work for the Dukes of Osuna followed in 1785, and there were commissions for the Bank of San Carlos in 1787 and 1788. His painting of St. Bernardino preaching for the Church of St. Francisco el Grande in Madrid in 1781 had also enhanced his reputation, although his was only one of the better canvases of an unremarkable set.

Goya spent most of his time at Madrid during this period, although he went to Valencia for the sake of his wife's health in the summer of 1790 and on to Saragossa for a few months the same year. His growing success at Court was further interrupted in 1792 and 1793 when the artist himself was stricken with some form of paralysis which temporarily impaired the use of his hands and left him deaf. After his illness he turned away for a while from the normal subjects of commissioned paintings, and started painting original scenes in which his own morbid preoccupations could more readily express themselves. He is known to have painted a series of small canvases at this period, including a scene of a fight in a mad-house, and he was probably working in earnest on the *Caprichos* series of etchings at much the same time. After convalescing in Andalusia, he returned to Madrid and painted a number of portraits of both friends and notables. There was also a further commission from the Dukes of Osuna, work for the Dukes of Alba, and the painting of frescoes for the Church of San Antonio de la Florida just outside Madrid in the late 1790's. At the turn of the century, after another stay in Andalusia, he was at work on portraits of Godoy and his wife, Maria Luisa, Charles IV and the Royal Family. Numerous other portrait commissions followed in the early years of the nineteenth century and Goya's public career was at its height.

In the autumn of 1806 Goya seems to have revisited Saragossa, and he went back there two years later, after the outbreak of hostilities and the first siege of the city, at the request of the general in command of the defences. The misery and heroism which he witnessed and which was widely reported after the second siege made a deep impression on him, and moved him to paint, draw and etch a large number of works on the subject of war—notably the *Disasters* series of etchings. In spite of this he served under the regime of Joseph Bonaparte and received the notorious Order of the Egg-plant. But he managed to avoid compromising himself publicly, and made at least one attempt to get out of the country—presumably into Portugal—although he had to turn back when he reached Piedrahita. Subsequently ill-health meant that he had to spend much of Joseph's reign in relative retirement in Madrid.

After the war, during which he had painted both Wellington and the French general, Nicholas Guye, Goya was cleared of the charge of collaboration and re-instated as Court Painter to Ferdinand VII. He painted the King on several occasions, etched the *Tauromaquia* in 1815 and 1816 and subsequently worked on a number of religious paintings, one of which took him to Seville again in 1817. Back in Madrid his more depressed moments (including a serious illness in 1819) must have found expression in some of the later *Disparates* and subsequently in the Black Paintings on the walls of his country house just outside the capital. He was almost certainly out of sympathy with the monarchy, and when the liberals went into exile in 1823 he was quick to follow many of his friends to France, ostensibly for reasons of health. He spent his last years from 1824 to 1828 mainly in Bordeaux, although he visited both Paris and Madrid before his death. But his plea to be allowed to retire from his post as painter to the King on the grounds of ill-health was wholly justified, and the aggravation of his paralysis and other complications led his friends to fear for his life when he went on long journeys. In spite of his years he continued to paint, etch and draw energetically to the end. In Bordeaux he painted portraits of his friends, experimented with miniatures on ivory, produced the Bulls of Bordeaux lithographs, and a series of striking drawings. He was eighty-two when he died in 1828.

N.G.

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